

LIBRARY  
OF  
THE FINE ARTS.

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PRELIMINARY ADDRESS.

**H**OWEVER great may have been the advance made by this country in the attainment of perfection in every branch of art or science, we think it may be confidently asserted, that the progress made by us during the last century in the Fine Arts has abundantly kept pace with that of any, and been amply sufficient, not only to redeem the national character from the obloquy formerly attached to it, but even to place it on an equality at least with any other existing. If England cannot put forward so long a list of distinguished masters of former periods as can some states of the Continent, she can, nevertheless, point to a number of artists of the present day with whom it would be in vain for us to look around for rivals to put in comparison. The former troubled periods of our history, which occupied the minds of our forefathers with the more important and all-engrossing considerations of domestic policy, may perhaps alone afford a sufficient explanation of the little encouragement given by them to the cultivation of the Arts; while the security we now possess, through their exertions, has enabled us to turn our energies to the acquirement of those arts with a success greater than their most enthusiastic admirers could perhaps have anticipated. This observation may extend to almost every branch of art or science, but to none more peculiarly than to that comprehended under the favourable designation of the Fine Arts. While, however, the other branches referred to have been fortunate enough to possess some means of extending their benefits to the widest extent by some general and acknowledged mode of communication,—these have been all but abandoned either to the individual exertions of friends or professors, or to the cursory notice of writers, to whom they afforded matter of but very

minor importance. Indeed, when we consider over how wide a field of research the periodical literature of the present day extends, we need not be surprised to find the Arts passed over by it with an incidental or unsatisfactory notice. As such publications, therefore, cannot extend their full advantages to the Arts in such a manner as might be desirable, it is proposed to supply the desideratum by offering to the profession and the public a work, the pages of which shall be entirely devoted to the consideration of topics connected with them. How infinite those topics are, comprising so many questions relating to Painting, Sculpture, and Architecture, and their numerous auxiliaries, may be seen in the following abstract of materials under their several heads of arrangement;—

- I. Original Papers and Communications.
- II. Reviews of Publications in any way connected with the several subjects recited.
- III. Reprints and Translations of Works, which may be considered useful to the artist, or curious for the general reader.
- IV. Biographies of Persons distinguished in the annals of the Fine Arts.
- V. Notices of Works of Art, including Engravings, &c.
- VI. Catalogues and descriptive Accounts of Collections, both in this country and abroad.
- VII. Catalogues and descriptive Notices of Exhibitions.
- VIII. Notices of Sales and Transfers of celebrated Pictures: and
- IX. Miscellaneous Information upon every branch of the Fine Arts, useful or entertaining.

These different classifications it may be advisable to consider more at large in their variety of detail, the better to explain the nature of this work.

I. Original Papers and Communications.—These will form a peculiarly prominent, and it is hoped a most valuable part of the publication, as it will be the object more particularly sought to obtain them. How many are the works which might thus be easily and beneficially given to the public, at present produced at great expense annually from the press, but which from the limited sale that must of course attend them, end only in certain disappointment to the authors; while the benefits are all but lost to those who most require them, namely, the young artists, whose means do not enable them to collect such a “store of literary wealth,” even as regarding their own profession, as they might

otherwise desire. But if such publications are numerous, how much more so are those, the fruits of long experience and skill, the smaller essays and observations of many eminent artists, at present locked up in their desks, but which might prove of incalculable benefit to others were the writers only assured of a fit and proper channel by which to give them publicity, without at the same time exposing themselves to the uncertainties and unpleasantnesses of more decided authorship. These, we repeat, it would form a principal object of this work to give to the public; but at the same time it may be necessary to add, by no means to supply their place with any papers of merely a controversial, much less of a personal nature. Critics are but too apt to forget, that even in their most honest appreciation of the excellence or demerit of any work, they can but be expressing an opinion by no means infallible; and that a true estimate is to be formed only by the judgement of many, perhaps not till after the lapse of years. As it was truly said of an illustrious personage, "We live too near his own time to be able to appreciate his character," so it may be said that we live too near to any living artist to pronounce too confidently on his merits. Fashion sometimes raises one far above his proper sphere, and adverse circumstances keep down another unjustly in the shade; but posterity, uninfluenced alike by our partialities or prejudices, can alone be supposed to pronounce an unerring judgement. These remarks will, it is hoped, be sufficient to show with what degree of caution we shall feel compelled to speak of works on which men of acknowledged talent have expended their time and labour, and it will be our endeavour to keep our pages clear of every thing which has not for its aim the benefit, in some shape or other, of the Arts. We cannot, however, be responsible for every thing that may be inserted, and especially with regard to minutiae and technicalities; though of course it will be our duty to obtain the best assistance, and take care that no objectionable matter be admitted. Still in this respect we must be in a great measure dependent on our friends, and the friends of the Arts, and confidently trust that we shall not be disappointed.

II. *Reviews of Publications.*—Many of the observations made in the preceding paragraph will apply with equal force to this division of our subjects, and in other respects the advantages of this publication are so obvious that it is scarcely necessary to recapitulate them. It will, however, suffice to say, that we consider it a matter of essential importance to the young artist to have such works of the past as well as of the present times pointed out to him, either in abstract or detail, as it would be useful for him to consult; while all modern publications

as they appear, bearing in any respect,—as in books of travels, &c.,—upon the subjects of this work, shall be noticed in such a manner as their merits may seem to require.

III. Reprints and Translations of Works of merit will also form a prominent, as it is presumed they will be found a most useful and valuable part of the Library of the Fine Arts.—The same limited field which prevents many new works being given to the public, of course also prevents new editions of many valuable ones already existing in our language; while the expense or difficulty of procuring them makes them in fact as it were “sealed books” to those who most require them. But if this be the case with works in our own language, how much more so is it with those published on the Continent,—works of a nature of which the public in this country have at present little idea, and the translation of which would prove of incalculable benefit; as they would of necessity enlarge our views of the Arts by a communication of the knowledge gained from the experience of ages of distinguished artists. Nor must it be forgotten in this consideration, that the literature of Italy especially is peculiarly rich in works of this description; for there it has been long a matter of national pride and almost national pursuit. The editor presumes to think, that any individual who should undertake to form a “Library of the Fine Arts,” merely by giving to the public such a series of hidden treasures, would deserve well at their hands, though there can be no question but that the merit in such case would have to be its own reward, and that therefore the only means of making such an experiment at all available, is by combining the advantages of such a publication with a variety of other subjects equally useful. Of these there can be none possessing in itself so much of the entertaining with what is really useful, as that which forms the next division of our arrangements, viz.

IV. Biography.—In this it would be our endeavour to do the fullest justice to the talents of our deceased artists, who have deserved better at our hands than to have sunk, as many have done, into almost utter oblivion. There are few whose friends have thought themselves justified in giving their biographies to the public; and the scanty notices of the periodicals of the day which may have recorded their lives, could not be expected to do that justice to their memories which would be desirable for the sake of the Arts themselves. While, however, some artists have been fortunate enough to find biographers among their friends or kindred desirous of rescuing their memory from total neglect, others there have been, from whose lives perhaps even more instruction might have been obtained, left unrecorded, from the adverse circumstances rather than



the unwillingness of those to whom it would otherwise have been a sacred duty to impart the knowledge they possessed. To supply the necessary means would be here afforded; and could we but obtain by any means a series of autobiography or of family correspondence, what interesting details might we not be able to communicate for the encouragement of younger artists, emulous of the fame, and desirous of profiting by the experience of those who have preceded them in the same path. In this department we have a most ample field, to do justice to which would require much research, and, what cannot be too often repeated, the voluntary assistance of those possessing the required information. To discover the sources of such information would often demand an intuitive knowledge far beyond what could be expected from the most active inquirer; and at all times it would be desirable that the memoirs should be given as perfect as possible, yet free from petty allusions to any infirmities of character, or unnecessary details of any unfortunate circumstances of private life. Nor should our notices be confined to artists alone: but, in gratitude, a place should be due to those illustrious characters who have conferred a decided benefit upon the Arts by their patronage, or who by any other means have cast a lustre over them by their talents. To the late Mr. Hazlitt, for instance, we should be glad to pay a tribute of respect, as coming under the latter description, acknowledging his talents as a critic in the just appreciation of works of art, and the manner in which he pointed out their beauties and merits to the public. Under this head it will be only necessary to add our desire to be enabled with the lives also to give a full account of the works of our eminent artists, and the collections in which the amateur or student may benefit by their inspection.

V. Notices of Works of Art, including Engravings, &c.—The utility of this department is also so obvious, that it will suffice to pass it over without further notice than that of referring to the remarks made on the second division for the opinions entertained respecting it, and our determination as to the mode in which it shall be conducted.

VI. Catalogues and descriptive Accounts of Collections, both in this country and abroad.—Of the value of such information we presume there cannot be a difference of opinion. No one at all conversant with the subject can fail to remember the numberless instances in which it was required to know where certain paintings were deposited, but where the necessary information could not be procured, on account of no means existing, such as is here proposed. The same caution, however, which we have laid down for ourselves in the other divisions of our subjects, must attend us in this,—to make the information as full and

useful as possible by not only avoiding all omissions, but also by the clearest classification. The best mode, perhaps, of effecting this would be by giving a series of accounts of different collections, as they happen to exist in any district at home or any country abroad, so that the pilgrims of art may know where to turn to gratify their taste or form their judgments. On these it would be easier to give more decided opinions than on more modern works; for here we have the advantage of knowing the impression they have made upon the public, which we have already expressed our belief to be the only true criterion of merit. We cannot, however, pass from this subject without at the same time expressing our feelings of exultation when we consider how numerous are the collections now formed by our nobility and gentry, and the liberality with which they are opened to the public. Such liberality cannot but be productive of the best effects; and without it, the opening of a National Gallery, one of the most munificent acts of the last reign, would be deprived of a great part of its benefits. Nor should we here pass over the kindred establishment—the British Institution, than which we will venture to say, no greater boon could have been conferred on the Arts by our nobility and gentry. We trust the managers of this excellent Institution will be enabled to proceed long as they have hitherto done, and they may confidently rely on the gratitude of every true lover of the Arts.

VII. Catalogues and descriptive Notices of Exhibitions.—Here again we may refer to observations already made; but it cannot be too often repeated, that it is not intended to make this a work of criticism, so much as a work of reference and real utility. No criticisms shall be inserted but such as seem indispensably requisite, and then always with the view to further the objects for which this work is established, namely, the advancement of art in public estimation. In the same manner our reprint of the Catalogues will be only one of the better paintings to which it may, perhaps, be useful to refer in future times, when they and their authors shall alike have become subjects of history. Thus, with what delight does the lover of art now look over the catalogues of the former exhibitions of the Royal Academy, when, perhaps, only one-tenth of the numbers now exhibited were to be procured; but though small that number, how valuable would be the collection now. Of those early catalogues, filled with the inspiring names of Reynolds, Gainsborough and others, the pride of modern art, it is our intention to give a reprint to the public, should it be called for, (and we have no doubt it will be,) as a matter of extreme curiosity at least, if not of utility. Those valuable works of our earlier artists are now scattered over the kingdom, some perhaps destroyed, some hastening

to ruin, or kept unvalued by the owners from public view; while many there are who remember them in their earlier years, and would be glad to see them again, or even to possess them, could they but ascertain into whose hands they have fallen. How often does it happen that in after times we call to mind the ideal forms that have passed before our eyes, at exhibitions, at sales, or casual visits, which haunt our memories with a vain longing to see them again, but which, notwithstanding our utmost diligence, are like "the lost Pleiad, seen no more below." To provide against such cases, would be the utility of a publication combining an account of collections and exhibitions with

VIII. Notices of Sales and Transfers of celebrated Pictures.—Of course it would be impossible to give a full statement of all that might be expected under this head, especially when we consider the caution that would be required to guard against being led into error; but still much may be done, and with considerable benefit to the Arts. If it were for no other object than the gratification of the feelings above referred to, it would be extremely desirable to have such a publication, carrying on in its course a continuing account of the fluctuating occurrences of the day; but it would be also of further benefit, as the means of preventing fraud in some cases, and mistakes in others. Many copies of pictures are imposed upon purchasers, merely because the originals are secluded from public view, in private or distant collections, and no means exist of reference to discover where they are to be found, and where comparison may be made. There is no doubt that the characters of many of the greatest painters have been made to suffer from such circumstances occurring; and though they certainly were none of them equal in all their productions, yet the best copies of the better masters do not and cannot entirely catch their spirit and manner. Without, however, insisting upon this point, it would be sufficient as a matter of extreme curiosity to be able to trace through what hands may pass those admirable productions which have formed the pride of former ages. Where are now scattered the treasures of those celebrated galleries which the most enlightened of the royalty and nobility of every civilized country have laboured to accumulate? Where are the wonders of English art, the master works of Hogarth, Reynolds, Wilson, and Gainsborough, and many others, who have redeemed the English character from the opprobrium formerly attached to it, by our rivals on the Continent? These masterpieces of skill and talent are not so very numerous, but that they might be without much difficulty enumerated and traced through an almost endless succession of possessors by the means of such a publication as is here offered to the public. The British Institution has from time to time opened to our view treasures of

incalculable value in this respect ; and it is our object to follow up the advantages to the utmost practicable extent. The riches contained in the collections of our nobility and gentry being thus made known, the lover of art may, in his excursions into the country, ascertain where and how his taste and feelings may be best gratified by an inspection of the objects of his admiration,—where his mind may absorb itself from things external, and catch a spark of kindred inspiration from those mighty spirits who have succeeded in breathing their genius into their works. “ The beings of the mind are not of clay,” says the great poet of our times ; but however true as any truism this may be in poetry, the sister art can combine the fleeting beauties of the one with the more permanent excellencies of the other, and thus form a union to excite the wonder and admiration of ages.

IX. Lastly, it is proposed to give a general miscellaneous account of all that is passing in the world of art—the rules and proceedings of public bodies ; the projects and enterprises of public utility ; the floating topics and *conversazione* of the day ; in short, all that can be supposed in any way acceptable to the public.

Such is the undertaking for which the public patronage is here solicited. The author having submitted his scheme to several publishers and others, without being fortunate enough to meet with one to enter into his views, or take up the proposition, has at length determined on submitting it upon his own responsibility to the public. In so doing, he is aware of the difficulties attending such a step,—the jealousies of an *irritable genus*, and the suspicions which attend all those who put themselves forward in any public undertaking : but, as it is a work pledged to be conducted upon no other system than to advance the general interests of the Arts,—neither to assist any party or individual by its support, or attack any by unnecessary criticism ; it is to be hoped that it may escape the construction which might otherwise attend it. A long and ardent attachment to the Arts is what the editor has to offer in his behalf as a qualification for the task he has undertaken ; but he relies on the liberality of an enlightened public and profession to supply his deficiencies and assist his labours. In this he is convinced he will not be disappointed ; for as it is the peculiar effect of all the civilizing Arts not only to “ soften manners” but to enlarge the mind, it cannot be apprehended that the lovers of the one most predominant in this respect, which has formed the secret and deep cherished delight of the most amiable, the most enlightened and illustrious characters of every civilized age and country, will render abortive an attempt made peculiarly to please them.

## BIOGRAPHY.

GEORGE DAWE, Esq. R.A.

THIS very fortunate and distinguished artist was born in Brewer-street, Golden-square, London, on the 8th day of February 1781.

His father, Mr. Philip Dawe, was an engraver, though not of much note; and the subject of this memoir seems to have been intended for the same occupation, as he is known to have engraved at a very early age several plates in mezzotinto, two of which, namely, *Mary Queen of Scots*, and *Elizabeth and St. John*, (both after Graham,) were published by him when only fourteen years old. He continued this line for some years, but we believe gave it up at the age of twenty-one—the engraving of the monumental group to the memory of the Marquis Cornwallis by Bacon, published at that age, being the last known to have been executed by him. This engraving has been much admired, though not very generally known, and proves that if he had further pursued this line of art, he would soon have placed himself in the very first rank of engravers. The genius of the young artist, however, was directed very early in life to the higher exercise of skill and talent in painting. It has already been stated that his father was an engraver, but in early life he had been apprenticed to a painter in crayons, the father of the celebrated Morland. Between him and the son of his master thus commenced a degree of friendship which was continued unabated through all the vicissitudes (and they were many) of their after-lives. They lived together for some time, and Morland stood godfather for the infant Academician, who was named George after him. Under such circumstances, it is no matter of surprise that the mind of the young artist should have been directed to higher pursuits than he saw carried on in his father's abode. Accordingly we find him at the age of fourteen a student at the Royal Academy, where he pursued his studies with a degree of assiduity seldom paralleled. Not contented with studying from the living models of the Academy,—so anxious was he to become fully master of his art, that he attended the public lectures on anatomy, and even occupied himself in dissections at home. By this means he made himself so completely master of the subject, that an eminent surgeon is said to have pronounced him “more than half a surgeon.” Nor was his mind solely occupied with the details of knowledge necessary for his success in the profession he had chosen; he applied himself with unremitting assiduity to the acquirement of general and useful information, and was particularly partial to the severer studies of moral and metaphysical philosophy.

Such being the bent of his mind, it would not in any other person have to be recorded as a matter worthy of notice, that he had no taste whatever for works of imagination, and no idea of music or singing. In the latter we believe he did commence to take some lessons, but desisted upon soon becoming convinced of his utter inability to attain any proficiency. Of the Classics he knew little or nothing; but this was certainly to be ascribed rather to a neglected education than to want of ability, as in after years he showed great readiness in acquiring the modern languages, of which he spoke French, German, and Russian with considerable fluency. Nor did he prove himself undistinguished in his own language, to which he had paid much attention, though the "*Life of Morland*," published by him in 1807, is the only work of his known. In this he performed the duty of a biographer with scrupulous fidelity, and reflected the greatest credit on himself as an author, an artist, and a friend. Though this was the only work he ever published, he has left behind him a number of manuscripts; one we believe an elaborate Essay on Colours, prepared for the press, and which we trust we may promise soon to be given to the world. Such productions are of the utmost curiosity and value, and the executors have a sacred duty to perform to the memory of the deceased artist.

In his own profession, the works of Dawe are not so numerous as might have been expected from his early and unremitting industry. His historical pictures are but few in number, though of undoubted excellence; and the following we believe are the only ones of any note. The first we notice, as the first he is known to have painted, was "*Achilles frantic for the loss of Patroclus*," a work of excellent design and powerful effect, to which was awarded the gold medal of the Royal Academy. This picture is said to have been pronounced by Fuseli the best ever offered to the Academy on a similar occasion; and *he* certainly was as good a judge as he was little of a flatterer. In the following exhibition Dawe had a picture, "*Naomi and her two Daughters-in-law*," in which he has done full justice to one of the most interesting narratives in the Holy Writings. These two pictures are at present in the possession of the executors. The next historical work he undertook was from a scene in *Cymbeline*, which he submitted to the British Institution, and for which he received their highest premium of two hundred guineas. This he afterwards sold, for we believe the same sum, to Mr. H. P. Hope. The next which Dawe produced, "*Andromache soliciting the Life of her Son*," from a scene in the French play intitled "*Andromache*," was also purchased by Mr. T. Hope, who in the most liberal manner marked his approbation of Dawe's talents by

favouring him with several commissions for family portraits, especially a half-length of Mrs. Hope with two of her children, and two whole-lengths of the lady singly. One of these was afterwards engraved, and the other was intended for Mrs. Hope's father, the late Archbishop of Tuam, for whose portrait also Mr. Dawe had a commission. Another picture, "The Negro and the Buffalo," which was exhibited at the British Institution, and there also obtained the first premium, was purchased by — Holford, Esq. This picture displayed to great advantage the accurate knowledge which Dawe had acquired of anatomy in his earlier studies, and perfectly justified the admiration it excited.

In 1811 Dawe painted a boy of extraordinary premature robustness of form, named Philip Howarth, as "The Infant Hercules strangling the Serpent;" and also a picture from Coleridge's exquisite little poem, entitled "Genevieve." This production, which has been universally admired for the sentiment it embodies, as well as the delicacy and sweetness of the execution, is, together with the Infant Hercules, at present in the possession of the executors. The last great work of this class with which Mr. Dawe adorned the walls of the Royal Academy, was "The Mother rescuing her Child from an Eagle's Nest," a picture which excited considerable interest, both on account of the nature of the subject and its intrinsic merits. With this he took the most laborious pains, having made a tour on purpose among the Lakes of Cumberland and the Highlands of Scotland, often on foot, with the canvass on his back, to make it as agreeable as possible to nature. In this he succeeded as his labours deserved, and the picture found a fitting purchaser in an eminent and patriotic nobleman of the country whose scenery it described, the Earl of Cassilis.

But Dawe's talents were for the most part directed to portraits. The first he exhibited at the Royal Academy was a whole-length of Mrs. White, the wife of an eminent surgeon, which, from the peculiarly easy simplicity and originality of style and attitude, excited universal admiration, and contributed to procure him the honour of being elected the same year an Associate of the Royal Academy\*. From this time he painted a number of portraits, which it would be almost vain for us to attempt to enumerate. In addition to those, however, already named, we may particularize two beautifully domestic groups; one, of Mrs. C. Hammersly and her infant child playfully tossing about a basket of

\* This picture, which is to our mind worthy of being compared with any of Lawrence's, was laboured with such intense industry, that he required upwards of thirty sittings before he pronounced himself satisfied with the performance.



flowers; the other, of the late Mrs. Wilmot with her Daughter plucking a rose in a garden. One other we must not omit in this place; it is that of Miss O'Neill in the character of Juliet looking over the balcony, so well known by the engraving. This picture also excited much attention; and being too late for the Academy, was exhibited at the artist's house in Newman-street, where great crowds were nightly attracted to see it. In the year 1814 Mr. Dawe was elected a Member of the Academy, when he painted, as usual on such occasions, a picture to be hung in the Council Chamber with those presented by other Academicians on their election. This was "The Demoniac;" the figure of which very powerfully proves his skill as a draughtsman, in which no English artist has ever excelled him.

Soon after the marriage of Her Royal Highness the Princess Charlotte with Prince Leopold, Dawe was honoured with the constant and liberal patronage of the royal couple, of whom he painted a great number of portraits in a variety of costumes. Of her Royal Highness two only were exhibited, and both of these were placed at Claremont; but others were painted for her illustrious father and the other members of the royal family. Of the Prince also he painted a number to correspond for the different branches of the royal family, and several for His Royal Highness's relatives on the Continent.

Soon after the decease of his royal patroness, Mr. Dawe had the good fortune to obtain the favourable notice of their Royal Highnesses the Duke and Duchess of Kent. He went in the suite of His Royal Highness to Brussels, and thence to the grand review of the allied troops at Cambray, where he painted the portrait of the Duke of Wellington. He thence proceeded to Aix-la-Chapelle, where he painted the portraits of Lord Hill, General Alava, and several of the most distinguished Russian officers.

It was at this time he was engaged by the late Emperor Alexander to proceed to St. Petersburg, and paint there the portraits of all the superior officers in the Russian service who had been engaged in the memorable war with Napoleon. After a short visit to England he set off on this destination in January 1819. At Brussels he painted the Prince and Princess of Orange; thence proceeding to Coburg he painted the reigning Duke; and afterwards to Weimar, where he painted portraits of the illustrious and idolized Goëthe, of the Grand Duke of Meiningen, and the Emperor's sister. In the latter end of the summer he arrived at St. Petersburg, where he commenced his great and laborious undertaking of the grand National Military Gallery. Nine years were devoted to the completion of this wonderful undertaking, which



he at length accomplished with almost unexampled industry and perseverance. Besides nearly four hundred portraits of Russian officers, there are three whole-lengths of the Field Marshals Wellington, Kutusoff, and Barclay de Jolly, and a portrait of the Emperor Alexander on horseback, twenty feet in height. In addition to these he made numerous copies of several of the pictures, painted the portraits of all the Imperial family, and many of the illustrious persons of the empire, together with a great number of private portraits. For the reception of this grand series of military portraits a gallery was specially erected in the Winter Palace, which on being completed was consecrated by the heads of the clergy of the empire, and opened publicly by the Emperor in person, attended by his principal authorities. After this, it will scarcely be credited that, notwithstanding the express and positive commands of the Emperor, such were the difficulties Mr. Dawe had to encounter in the execution of this laborious undertaking, that nothing but the most extraordinary firmness of mind could have prevented him from sinking beneath them, and abandoning the project altogether before he had half completed it.

About the middle of the year 1828 Mr. Dawe returned to England, and remained here several months. He brought with him many of his later works, which were privately exhibited; and he had the honour also of submitting them to His Majesty George IV. by express command, at Windsor. In September he again left London for Berlin, where he painted portraits of the King of Prussia and the Duke of Cumberland. From thence he went to St. Petersburg; and in the course of the journey unfortunately caught a severe cold, having been on one occasion compelled to superintend the mending of his carriage in an excessive frost, without sufficient protection from the weather. He remained at St. Petersburg till the spring of 1829, when he went in the suite of the Emperor Nicholas to Warsaw, where he painted the Grand Duke Constantine. He made some stay in Germany during the summer; but finding his health declining, he had recourse, by the advice of the faculty, to the sulphur-baths at Aix-la-Chapelle. These, however, instead of relieving him, only fixed more deeply the bad effects of his cold, and he determined to try the influence of his native air. He accordingly returned to London in the latter end of August 1829, where, notwithstanding the attentions of his family and the exertions of his medical advisers, he expired on the 15th of October following, at the house of his brother-in-law Mr. Wright, the celebrated engraver. On the 27th of October he was interred by the side of Fuseli in St. Paul's Cathedral, where his remains were attended by the President and other

Members of the Royal Academy, by the Members of the Russian embassy, and a number of private carriages.

In person Mr. Dawe was short and rather slight made, and exhibited evident symptoms of a tendency to that pulmonary disease to which he eventually fell a victim. His eyesight appeared weak, (probably from the effects of the small-pox, from which he had suffered severely in early youth;) and it was with a view to preserve it, as much as from a regard to general health, that he early adopted and continued through life a course of most abstemious and almost vegetable diet. His manners were somewhat reserved and awkward, but few persons have ever lived who possessed so much the art of conciliating when it was his object to gain a friend. In this he succeeded in spite of every disadvantage of personal appearance or selfish habits; for it must be mentioned that it was not in his nature often to do a kind or hospitable action\*. His anxiety to accumulate was such, that he had recourse to several even most unprofessional means to increase a fortune already becoming large from his full avocations: thus at the death of the Princess Charlotte he had his portrait of her engraved, and himself employed persons to hawk it about the town, at the coach-stands and other places, by which means he realized a considerable sum. The jealousy of his cotemporaries ascribed his early election into the Academy more to his merits as a canvasser than to his merits as a painter; and when they could not deny the excellence of his works, insinuated that in his paintings he was indebted much to the assistance of Constable and other friends, as in his *Life of Morland* it was said he was indebted to Holcroft. Much of this may be correct, for it is certainly true that he never hesitated to ask the opinion of his friends upon any work he undertook; and when his judgement was convinced that the suggestions he received were superior to his own preconceived ideas, he as unhesitatingly adopted them: The pictures too which he painted after he left England were undoubtedly far inferior to those he had previously produced; but this might be ascribed to other causes,—to the absence of competition as well as criticism, to the overpowering quantity of labour he had before him, and the difficulties by which he was surrounded.

At the time of his funeral, the late President Sir T. Lawrence observed to a friend of the writer, that "Dawe had done much for English art, he had established its fame over the whole north of Europe, and connected it with a work which would not soon be forgotten." In this observation the lamented President, who was so soon destined to fol-

\* In justice however to his memory, it should be stated that for many years before his death he allowed his mother 100*l.* per annum!

low his friend to the same last home, showed alike the goodness of his heart and the soundness of his understanding; for there can be no question that Dawe was singularly fortunate in the opportunities he enjoyed of handing down to posterity not only the memorials of his skill, but of extending the fame of the country which gave him birth. He was by appointment first painter to the Emperor of Russia, and a Member of the Imperial Academy of Arts at St. Petersburg; also a Member of the Academies of Stockholm and Florence, to the latter of which he sent his own portrait in conformity to the rule of that Academy, which has thus collected together a number of most curious and valuable works. Having thus stated his claims upon public notice, we must add that we do not believe his productions likely in future times to be greatly sought after by collectors. His earlier portraits and works were undoubtedly in the first style of modern art, but they were unfortunately too much so. Like the late President, he had, perhaps from a similar pressure of occupation, given himself up too much to what has been called the modern French school of painting,—a style to which theirs most approximated, though considerably chaster. This style of painting, so inferior to that of the old masters, and also to that of the preceding race of painters in this country, Reynolds, Gainsborough, and we will add even Opie, is, we are happy to see, not followed by the best artists of the present day. None inveighed against the French school more strongly than West, and yet he is but a favourable specimen of it in historical, as Lawrence is in portrait, painting. The latter, however, cast a lustre over it entirely his own,—the result of his talents; as Dawe did by his extraordinary assiduity and well tempered judgement. These two painters therefore thus approach each other very nearly in the character of their works; but Lawrence was more indebted to nature, and Dawe to art. In historical painting, however, Dawe proved himself the superior, if we are to judge of Lawrence by his “Satan,” the only picture of the kind he has left, and which, in conception and execution, would scarcely have done credit to Fuseli; while Dawe has left quite sufficient to enable us to pronounce him one of the greatest historical painters this country has yet produced.

It is far from the object of this work to enter into any petty allusions to the circumstances of private life, or the infirmities of private character; but there is a duty incumbent on the biographer, which the public have a right to expect, and which is as different as possible from the vulgar gratification of detailing the gossip and scandal only fit for the tea-table. It has already been stated that Dawe had amassed a fortune which, considering the extreme humbleness of his beginning, might be

justly pronounced large ; but his grasping inclinations induced him here, and more especially in Russia, to enter into speculations far from congenial to his profession. He even lent himself to affording such accommodations to the nobility, and others there, as at last to embroil him, and subsequently his estate, in disputes and litigation, from which it has suffered considerably. The consequence is, that the property, though sworn at Doctors' Commons under £25,000, so far from answering his expectations, is not sufficient, we believe, to pay the legacies and annuities given by his will. This will having been proved, we are enabled to give a few extracts, which are so characteristic of the man, that we shall not be deterred in so doing by any fear of blame from the false delicacy which perhaps may reprehend it.

Mr. Dawe was never married ; and how little he was adapted for domestic life may be judged from the following extract, which is further curious on account of the invincible disgust it proves him to have conceived for the Russian character, and the Catholic religion.

After a legacy to one Elizabeth Lemnoffsky, he proceeds to "leave to Sophia Herman, daughter of the said Elizabeth Lemnoffsky, the sum of £40 sterling per annum, for her education for four years from the date of the will. If she lives, to be increased to £60 per annum ; and if the executors find it necessary for her health or comfort, to £100 sterling per annum, which on her coming of age shall be continued to her for life, unless she marries a Russian subject or one of the Catholic religion, when the whole shall be forfeited. Whereas if she marries an Englishman or an American not of the Catholic religion, her annuity shall be increased to £200 sterling per annum." After payment of legacies and provision made for the annuities, he leaves the remainder, if any, "to a Society for the education of the poor, so long as they use the Bible without gloss or comment, and so long as no particular catechism shall be taught, but the benefits of the Institution be open to children of every religious persuasion. Should this Society fail or cease to act thus, the revenues destined for this object are directed to be transferred by the executors to any other Society that does fulfill it in any country." From these extracts a most accurate idea may be formed of the character of the man,—his peculiar notions on some points, and his perfect inability to comprehend either the domestic virtues or the domestic duties. No particular guardianship is appointed for the child, who is consequently left, as chance may fall, to benefit or not by the provisions of the will ; and while a number of relations are left not over-well provided for, he has contemplated the abstract merits of a society which teaches the Bible to the poor without gloss or comment !

Such being the constitution of his mind, we cannot be surprised that he should have turned his attention more to the profitable occupation of portrait painting, than to the composition of historical pictures. Not possessing any great natural powers of invention or imagination, the latter would have required too much labour and afforded too inadequate returns to suit his wishes, when by means of the other he had such prospects before him; while his fastidious taste would have prevented him from giving to the world anything unworthy of his fame. For this he certainly had, in his way, a due regard; and it is said that he had determined, after he had acquired a sufficient competency, to spend the remainder of his life in the execution of works in the higher classes of art. For this purpose he had prepared a great number of sketches upon a variety of interesting subjects, and among them a series illustrative of the emancipation of slaves. Such being the case, we cannot but regret his untimely death; though he has been further fortunate in leaving two brothers and a brother-in-law, engravers of considerable ability, who will no doubt carry into execution the provision of his will, directing his principal works to be engraved at the discretion of his executors. By this means his fame will be still wider extended, and they will have the gratification of consulting their own best interests, at the same time that they will be doing justice to the memory of their very able and distinguished relative.

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### SCULPTURE\*.

By E. G. LYTTON BULWER, *Fellow Commoner of Trinity Hall.*

Marmoris aut eboris fabros aut æris amavi.—HOR. Ep. lib. 2. i. 9.

THE winds were hush'd on Pindus—and the day  
 Balm'd by a thousand sweets, had died away—  
 The wave beneath, the laurel on the hill  
 Bask'd in the heaven's blue beauty—and were still :—

\* A poem which obtained the Chancellor's Medal at the Cambridge Commencement, July 1825.

The editor scarcely deems it necessary to apologize to his "ancient friend and fellow-collegian," the highly-talented author of "*Pelham*," for reprinting this poem. Though already well known, he could not resist the temptation of connecting so beautiful a production with the first Number of a publication dedicated in a great measure to the subject it commemorates.

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C

Pomp—Silence—Night were reigning on the earth,  
 Nymph, whom my rude verse worships, at thy birth !  
 The Muses rear'd thee in their starry caves,—  
 Laved thy fair limbs beneath their holiest waves,—  
 And taught the wild soul speaking from thine eye  
 To quaff the light of Genius from the sky.  
 There, by lone mount, and vale, and deep-brow'd dell,  
 There, by the bee-loved flowers, and mossy cell,—  
 There, by the glories of the summer noon,  
 And the sweet sadness of the midnight moon—  
 Thy spirit stored within its still recess  
 The myriad forms of Nature's loveliness ;—  
 The grand—the soft—the lofty and the fair  
 Wooed thy warm thoughts—and made their dwelling there.  
 'Tis said—what minstrel doubts the legend's truth ?—  
 The day-god loved thee from thine earliest youth,  
 And pour'd around the musings of thy heart  
 The shadowy splendours of his holiest art—  
 To substance fix'd the bright thoughts all his own,  
 And breathed the life of Poesy to stone.  
 Inspiring visions rose at midnight's hour,  
 Wild shapes of Beauty throng'd thy haunted bower.  
 Till o'er thy mind creative Genius grew—  
 And the hand sculptured what the fancy drew.  
 Nymph of old Castaly ! thou lovest to keep  
 Thy moon-lit vigils where the mighty sleep ;  
 O'er the dim tomb to hold thy silent sway,  
 And rear thy marble triumphs o'er decay.  
 'Tis thine to fix through ages fresh and warm,  
 The frail perfection of the fading form ;—  
 And though no more by cool Cephissus' stream \*  
 The Queen of Beauty haunts the minstrel's dream—  
 Though now no more on Tempe's classic vale  
 Apollo's locks win worship from the gale,  
 Yet still thy spells preserve them to the eye,—  
 Chain to the earth the bright forms of the sky,—  
 And raise high spirits from the mine and ore,  
 That crowds may gaze,—and Genius may adore !

\* Τοῦ καλλιγάνου τ' ἀπὸ Κηφισοῦ ῥοῦς  
 Τὰν Κύπριν κληζούσιν ἀφυσ-  
 σαμέναν.

Eurip. Med. 842.

To thee, where old Ilyssus roves along  
 The olive banks, all eloquent with song,  
 The bright Athenian bent his thoughtful brow,  
 Breathed his young thoughts, and pour'd his lonely vow.  
 And the far Isle of Roses\* o'er the sea  
 Rear'd her world's wonder as a shrine for thee :—  
 Where is that vast Colossus, which bestrode  
 The free waves like Ambition?—while they flow'd  
 Hushing their wrath like slaves—as through yon arch  
 Fraught with earth's wealth, the proud barks went their march?  
 Where is that brazen pomp was wont to throw  
 Back on the Sun the glory of his glow—  
 And seem'd the Genius of that daring clime,  
 Dazzling all eyes, and form'd for every time—  
 Earth at its feet, and Heaven upon its brow—  
 Symbol of Greece,—and art thou nothing now!

Enough!—on forms unwreck'd beneath the blast  
 Or blight of ages, be our wonder cast—  
 Is it a Goddess? lo! I bend the knee,  
 Dream of heaven's beauty! let me worship thee!  
 Thou art indeed too lovely for the earth  
 As earth is now—thy charms are of the birth  
 Of her first morn—when every flower was trod  
 And every fount was hallow'd by its god—  
 And brighter beings wander'd from above  
 To win the treasure of a mortal's love.  
 Oh! o'er the sculptor's spirit pour'd each ray  
 Which memory hoarded of that golden day,—  
 Each thought of grace, or goddess lingering still  
 By silver stream, or Oread-haunted hill,  
 All which the soul deems bright, or passion dear—  
 When his wild fancy turn'd—and fix'd them *here*!  
 Oft at deep noon—what time the wearied gale  
 Slept on the violets—while the shadowy vale,  
 The fairy music of the wood-bird's lay,  
 The glad bee murmuring on his perfumed way,  
 The green leaves laughing in the quivering beams,  
 Lull'd the luxurious spirit in wild dreams.  
 Oft hath the marvel of thy beauty stole  
 Sweet shape, along the visions of my soul!

\* Rhodes.

E'en as when young Adonis wooed thy vow,—  
 E'en as thou glowest from the marble now,—  
 E'en as thou stood'st 'mid vanquish'd gods above,  
 In breathing, palpable, embodied love.

Terrible! mark, and tremble!—fold by fold  
 See round the writhing sire\* the enormous serpent's roll'd;  
 Mark the stern pang—the clench'd despairing clasp—  
 The wild limbs struggling with that fatal grasp—  
 The deep convulsion of the labouring breath—  
 Th' intense and gathering agony of death.—  
 Yet 'mid the mortal's suffering still is view'd  
 The haughty spirit shaken—not subdued,  
 Though nature faint, though every fibre burst,  
 Scathed—stified—crush'd—let vengeance wreak its worst;  
 Fate—terror—hell—let loose your powers of ill,  
 Wring the wrack'd form—the soul can scorn you still.

Nymph of my song! I turn my glance, and lo!  
 The Archer-god speeds vengeance from his bow.—  
 Not, as when oft, amid his Delian glade,  
 The Lord of Beauty knelt to mortal maid;  
 Not, as when winds were hush'd—and waves lay mute  
 Listing, and lull'd beneath, his silver lute;—  
 But like the terrors of an angry sky,  
 Clouds on his brow, and lightning in his eye.  
 The foot advanced—the haughty lips apart—  
 The voice just issuing from the swelling heart—  
 The breathing scorn—Yet 'mid that scorn appear  
 No earthlier passions mix'd with human fear;  
 The god speaks from the marble not the less  
 Than when heaven brightens with his loveliness,  
 And o'er each limb th' enamour'd Graces play,  
 Leave wrath its *pride*, but steal its *gloom* away.  
 Yes, at those feet, the bard of Isis sung†,  
 Oft in deep love the maiden's form was flung,  
 And her soul fed on passion, till her thought  
 Madden'd beneath the anguish it had sought,  
 And health with hope departed—and the flush  
 Of fever deepen'd o'er youth's purer blush—

\* Laocoon.

† Alluding to the story of the "Maid of France," which has been so beautifully applied by Mr. Milman.



Grief's canker prey'd upon her withering bloom,  
And love's wild vision woke but in the tomb.

E'en thus of old the Cyprian sculptor\* view'd  
The star-like form which bless'd his solitude—  
From earth, and earthly beauty he had flown,  
And graved a dream of loveliness on stone ;—  
And made a temple of his beating heart,  
To worship the perfection of his art.—  
And aye he knelt adoring—none were near  
Th' empassion'd homage of his vows to hear.  
The unpeopled forest, and the murmuring wave—  
The shadowy twilight of his lonely cave,—  
The mystic language of the rushing wind—  
Nursed the voluptuous madness of his mind.  
He rain'd warm kisses on th' unconscious face,—  
Wooded the mute marble to his wild embrace,—  
Gazed till the cell swam round his reeling eyes,—  
And the chill air was burning with his sighs,—  
Hung on that lip, alas ! so vainly fair—  
And breathed at last his very being there.  
O'er the cold cheek rose Passion's blushing hue—  
Slowly to life the kindling statue grew,  
Caught the warm spirit from his soul's excess,  
And breathed and moved in living loveliness.

Years have roll'd on, alas ! no longer now  
Round Hella's sword blooms Freedom's myrtle bough,  
There, 'mid the gorgeous piles which still proclaim  
Unchanged—the changes of her fallen fame,  
Smit by the bolt, and bow'd beneath the blast  
Of fate,—she sits—the spectre of the past.—  
Yet still the warm Italian loves her lore,  
Gleans the rich harvest from each haunted shore.  
O'er his rude harp the Roman minstrel flings  
Flowers from her wreath, and music from her strings ;  
And from his native banks to Tiber's tide  
Th' Athenian sculptor wafts the Parian pride—  
Glowes the live statue, and the polish'd dome,  
And Greece hath found a second birth in Rome.  
Still the young Faun amid the wild flowers sleeps—  
Still his carousal hoar Silenus keeps—

\* Pygmalion.

And still Diana's beauty glows as dear,  
 As when Endymion lured her from her sphere.  
 Still unsubdued amid the wrecks of years  
 Her lofty spear Athenian Pallas rears,—  
 And still—though thunder waits not on his nod,  
 Throned in his grandeur sits the imperial God.  
 Still in mad mirth the Bacchanalian throng  
 Weave the wild dance, and raise the frantic song—  
 And calm in stern repose—(his labours done)  
 Stands, like a sleeping storm, Alcmaena's son.

Behold, where in his nerved and naked might  
 Rushes the Circus Champion to the fight—  
 Stretches the gaunt arm in its sweeping length—  
 Starts from each limb the eloquence of strength—  
 On the bent brow Pride, Power, and Conquest reign,  
 From the curved lip the spirit breathes disdain—  
 And all the savage in his sternest mood  
 Speaks from the form unawed and unsubdued!—  
 Where mid yon puny race of courts can be,  
 Son of the woods! the champion meet for thee!  
 The strife is o'er—e'en as a broken bow  
 Nerveless and spent—the Terrible lies low!—  
 He leans upon his hand—the lion crest  
 Bows to the dust—and from the untamed breast  
 Falls drop by drop life's tide—the eye is dim,  
 And o'er the buckler droops the giant limb—  
 And Death is on the Mighty!—Aye, thou proud  
 And guilty city! let thy ruthless crowd  
 Pour o'er their prey the mockery of their mirth,  
 Blood with those echoes calls forth from the earth—  
 And Heaven full soon shall answer.—Hurrying forth  
 Sweeps on dark wings the whirlwind of the North—  
 Hush—it hath past!—By Tiber's glassy wave  
 Crouches—where Brutus trod—yon supple slave!  
 Where the voluptuous Cæsars held their sway,  
 Couch'd with the Vandal, saddens stern Decay,  
 Where in those halls, Harmonia waked her strings,  
 Hark, the harsh shout of Gothic revel rings,  
 And o'er the pillar'd pomp and trophied arch  
 Gaunt Havoc speeds her desolating march.  
 But from the midnight of Time's dullest dream  
 Be our's to wake, and hail the earliest beam,—

Ages have past—a star is in the skies—  
 The clouds are rent—and light and Leo rise.—  
 See, from each crumbling stone and mouldering bust  
 Admiring Genius clears th' unhallow'd dust!—  
 The buried pomp of years awakes once more—  
 The solemn Earth gives up her silent store—  
 And the world's second morning pours its rays  
 Bright as of old, on Michael's eagle gaze!—

Approach and reverence, stranger! calm and lone  
 The Prophet Chief\* claims homage from his throne,  
 From that broad brow, closed lip, and marble cheek,  
 And high repose, no human passions speak—  
 But power and majesty, august and proud,  
 Brood o'er the awful image,—like a cloud!  
 And in the lines of that unearthly face  
 The eye of Fancy in its gaze might trace  
 Deep visions of the Future—the sublime  
 And mystic secrets of primæval time—  
 And the rapt holiness of him who heard  
 Through flame and darkness God's Eternal Word!

There the young shepherd † stands, as when he trod  
 The earth, exulting in the might of God.—  
 Scorn'd the strong armour, and the giant limb—  
 And knew the Lord of Hosts was over *him*!  
 Round his light form no sheltering garments cling,  
 He wields no weapon but the simple sling;  
 Yet in the advancing step—the lofty mien—  
 The calm stern front—the undaunted soul is seen.  
 Though armies shrink around him;—though the brave  
 Doom in sad thought his rashness to the grave—  
 God, who preserved him from the lion ‡, here  
 Is not less mighty—wherefore should he fear?

Alas for nations!—while we gaze, the spark  
 Of kindling light expires—and we are dark—  
 E'en while the gladd'ning minstrel turns to bless  
 This Tadmor smiling through Time's wilderness—  
 The brief and lonely incense of his breath  
 But wakes—like Nero's music—amid death.

\* “Moses” by Michael Angelo.

† “David” by Michael Angelo.

‡ “David said moreover, The Lord that delivered me out of the paw of the lion, and out of the paw of the bear, he will deliver me out of the hand of this Philistine.”—1 Sam. xvii. 37.

Again long years!—from Superstition's chain  
 And the dull torpor of her gloomy reign  
 Thou wakest Rome!—like Rhesus, but to feel  
 Deep in thy heart, the foeman's fatal steel!—  
 Scorning thy pride, and scoffing at thy faith,  
 Sweeps the fierce Gaul to slaughter and to scathe—  
 And darkly brooding o'er thy vanquish'd wall,  
 Thy rebel Eagles triumph in thy fall.

Pass we with one brief curse, from Glory's toil,  
 The strife, the rout, the conquest and the spoil;  
 Let thrones arise and crumble at a breath,  
 And man exult in shackles or in death—  
 These are no fitting subjects for my lay,—  
 To colder climes we wing our wandering way—  
 And turn where glows in yonder gorgeous dome,  
 The Parian pomp of Hellas, and of Rome\*.  
 Proud plumes are waving in the silent air,  
 The warriors of the earth are gather'd there—  
 Fair Britain's sons—the fearless and the free;  
 Romantic Spain, thy haughty chivalry;—  
 And that old warlike race, for whom the pride  
 Of the blue Danube rolls its lordly tide.  
 Hush'd the vain taunt, and awed the exulting eye,  
 Silently stalks the vengeful Prussian by—  
 While in rude contrast to the stately crest,  
 The dazzling croslet, and the glittering vest,  
 With rugged garb, and wondering looks, pass on  
 The stern and simple wanderers from the Don.  
 But oft like clouds amid that gorgeous throng  
 Dark angry forms sweep loweringly along.  
 Not theirs the rapt delight—the soul's deep trance—  
 Grief wrings the heart, and Passion fires the glance.  
 And ever from the writhing lip, the wrath  
 Of fierce and struggling spirits flashes forth.  
 The mutter'd vengeance, and the scornful jest—  
 The pent volcano of the labouring breast—  
 The unconquer'd hatred of the powerless will,  
 That bitter comfort of the conquer'd still!—

\* I need scarcely observe, that I allude to the collection of the Louvre, to which the troops of the allies, when at Paris, resorted in such numbers.

But ye, upon whose marble brows serene  
 Ages of night in clouds and storms have been,  
 And pass'd like vapours from the morning star,  
 Hallowing the beauty which they could not mar ;—  
 Ye, mid the littleness of human life,  
 The fading triumph, and the empty strife,  
 Calm in your lofty grandeur glance below  
 Unmoved by passions which ye never know,—  
 While empires fall around you,—ye retain  
 Gods of the mind, your everlasting reign !—  
 And changeless in your power, behold the tide  
 Of fate, but bear fresh homage to your pride.  
 Lo ! as of old ye stand ! the deep blue sky  
 Of Rome again hangs o'er you, and the eye  
 Which hails you in your native seats enshrined,  
 Gleans from all round meet moral for the mind.

Yes, there from every clime shall Genius bring  
 The vows and incense of her earliest spring ;  
 And to those fanes the pilgrim still shall roam,  
 And SCULPTURE find her altar and her home,—  
 Warm'd into life beneath these genial skies,  
 Round the far Dane\*, what fair creations rise !  
 Here when the moonlight o'er those myrtle groves  
 Flings its pale beam, the German Wanderer† roves,  
 And bears rich visions home, to gild the cell  
 Where, lone and musing, Fancy loves to dwell—  
 The bright Enthusiast of the Isle shall trace  
 In colder climes each well-remember'd grace ;  
 Recall and rival all that Greece hath known,  
 And wake, like *Chantrey*, Eloquence from stone.  
 And there, fair land ! thine own Canova still  
 Rears o'er thy woes the triumphs of his skill ;  
 Charming the Gods again to haunt the earth,  
 And waking Beauty to a second birth.

Though fair the way the pilgrim may have past,  
 Turns he not home exultingly at last ?  
 And though in climes to Muse and Memory dear  
 My soul is lingering—I recall it *here*—  
 Lo ! where through cloister'd aisles, the soften'd day  
 Throws o'er the form a “ dim religious ” ray,

\* Thorwaldsen.

† Danneker.

In graven pomp and marble majesty  
 Stands the immortal Wanderer of the Sky\*—  
 The sage, who borne on Thought's sublimest car,  
 Track'd the vague moon, and read the mystic star.—  
 Sway'd from the planet, or the desert cloud,  
 To him the Spirits of the Night were bow'd—  
 Hoar Time reveal'd his marvels—Nature drew  
 Her secret veil from his undazzled view—  
 For him, her glowing depths had solemn speech,—  
 And myriad worlds—life—glory—God in each,  
 Hymning high joy through Heaven's eternal dome,  
 Blazed from the darkness round Jehovah's home!  
 Mark ye—how well the kindling Sculptor took  
 The sweeping robe—the majesty of look—  
 And o'er each feature's lofty beauty wrought  
 The deep intense pervading soul of thought,  
 And that ethereal sunshine which in him  
 Life could not cloud, and Passion could not dim,  
 As if the spirit which had wing'd its way  
 Through Heaven had purged each earthlier sense away.  
 Oh, may his influence hallow yet the scene  
 Where once the lustre of his life hath been!—  
 And—though perchance in vain, Ambition's toil,  
 Youth's dreaming hope—and Labour's midnight oil,  
 Yet, ere the evil days of strife and sin  
 Have thrown their shadows o'er the light within,  
 Learn we from him that truth least understood,—  
 Man is most great while struggling to be good.

My harp's rude notes are dying—all too long;  
 My soul hath pour'd its spirit into song,  
 And yet I pause—What though the weeds I bring  
 Waft no rich incense from the breathing spring.  
 I pause—a Northern votary's wreath to twine,  
 Land of the Roman round thy ruin'd shrine.

Oh, from thy lore if e'er his mind hath caught  
 For fancy, fire, or energy for thought,  
 If from the sculptured form, and sacred strain  
 For him the beauty was not waked in vain,

\* These and the following lines, which refer to the statue of Newton in Trinity College Chapel, have been added by the permission of the Vice-Chancellor, since the adjudication of the Prize.

Then all ungrateful would the Minstrel be  
Had not his lyre one parting note for thee!  
Oh, as the image in that fabled scene\*  
In which Leontes mourns his buried Queen,  
Came from the dim concealment of long years,  
(As rainbows shine through Nature's clouds and tears,)  
And bright with smiles descended from above,  
Glowing with joy, and redolent of love—  
Oh, thus from shrouded pomp, and silence deep,  
Where Memory sits to ponder, and to weep—  
Italia, wake! the hues of life resume—  
And smile away the terrors of the tomb.

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THE GLYPTOTHECA, OR MUSEUM OF SCULPTURE,  
AT MUNICH.

If the year eighteen-hundred-and-thirty was eminently distinguished by the various political events that will give it a decided prominence in History, it will also be noted by the annalist of the Fine Arts, as being marked by one of equal importance with respect to them, and forming a brilliant epoch from which much may justly be anticipated;—we mean the completion and opening of the Glyptotheca at Munich. Like Florence, the capital of the petty sovereignty of Bavaria has achieved for itself perpetual renown as the domicile of art; it has set an example that ought to excite the rivalry of other countries, by far its superiors in extent of territory and wealth; and its first Louis has proved himself a much more intelligent and liberal patron of the Arts than his namesake, the vaunted Fourteenth of France; whom he excels as much in his character of a Mæcenas, as Klenze does the Mansards and Perraults employed by the latter monarch, or as Cornelius does Le Brun. It is, therefore, with no small satisfaction that we lay before our readers a few particulars relative to a museum, which, whether considered in itself as an admirable and exquisitely finished work of architecture; or as containing a collection of sculpture that yields to hardly any other in the world; or, lastly, as displaying in the magnificent frescoes executed by Cornelius and other eminent living artists

\* Winter's Tale. Act v. scene 3.

of Germany, some of the grandest productions of the pencil,—may be pronounced altogether unparalleled. We have no time to indulge at present in any of the reflections that obtrude themselves upon us, or to enter into an examination of the singular changes that have taken place as regards the former and present position occupied by Germany with respect to art. Let it suffice, then, to remark, that that country has most completely vindicated its intellectual independence, and has emancipated itself from the disgraceful and baneful influence once exerted on its literature and its arts, by the arrogant and self-assumed dictatorship of France in all matters connected with taste. In Germany, art has taken not only a generous and healthy, but a patriotic direction, combined with an earnestness that may be regarded as a pledge for its future energy.

Passionately attached to the Fine Arts, the present King, then Crown Prince of Bavaria, was anxious to concentrate within a *locale* worthy of them, the numerous works of ancient sculpture he had collected during his travels. For this purpose, and with the view of encouraging contemporary art, and affording it an opportunity of exerting its powers, he determined to erect, at his own expense, an edifice that should be a noble monument of all the sister arts of design. The structure was accordingly commenced in the year 1816, from the designs of Klenze\*, whose classical and erudite taste pointed him out as worthy of being

\* Leo Klenze, who is not only distinguished by his genius in his profession, but by his attainments in archæological studies, is a native of the principality of Hildesheim, where he was born in 1784,—consequently may now be considered in the meridian of life. Having completed his education at the Carolinum at Brunswick, he proceeded to Berlin, and entered the Architectural Academy in that capital. He afterwards studied some time at Paris, till he set out on his travels to Italy; whence he was invited to accept the appointment of architect to the King of Westphalia. On that kingdom being dissolved, he visited Vienna, and at the congress of the allied sovereigns, submitted to them a project for a magnificent monument in commemoration of their late victories and the general peace. In 1815 he was appointed principal architect to the court of Bavaria, in which character he has had varied and ample opportunities of displaying his eminent talents; for, besides the Glyptotheca, and the Pinacotheca, or Picture Gallery, he has executed many other important structures, both public and private, and is now employed on the new palace or *Königsbau*. In addition to these few particulars, we may observe, that he has recently announced his intention of publishing designs of the Glyptotheca, and other buildings erected by him; and we look forward to the appearance of this work with no small impatience. In Klenze, and his illustrious contemporary Schinkel, Germany possesses two architects of whom she may justly be proud. We shall ere long take an opportunity of speaking of this latter artist more at length, and enter upon a critical examination of his principal works.



entrusted with an undertaking of such magnitude; and the spot selected for it was the centre of the north side of the *König's Platz*, a new square, which it is proposed to embellish with a series of magnificent buildings—among the rest, a triumphal entrance, and a church of the Corinthian order.—The front consists of an octostyle Ionic portico, on each side of which the building is continued, rising to the level of the summit of the columns, thus giving additional importance to the principal feature. Besides the eight columns in front, there are four others within the portico, placed between antæ, an arrangement that materially enhances both the richness and picturesque character of the composition; yet which, notwithstanding its intrinsic beauty, and the numerous examples of it to be met with in Grecian buildings, is, strange to say, hardly on any occasion adopted by modern architects. Every part of this portico, and indeed the whole of the façade, is constructed of a delicately tinted white marble, from the quarries at Salzburg; and not only exhibits extraordinary purity of design, but is finished in so exquisite a manner, even to the minutest details, as to leave nothing to be desired. In addition to the merely architectural decoration, this façade is further embellished with various works of sculpture; and in the three niches in each of the wings are colossal bronze statues representing Hephæstos (or Vulcan) and Prometheus; Dædalus and Phidias; Pericles and Hadrian,—in allusion to the divine origin of the plastic art, according to Grecian mythology; to its commencement and perfection; and to the two illustrious patrons of it in Greece and Rome. It is intended also to ornament the tympanum of the pediment with a group of bronze figures, which are now preparing. The dimensions of the edifice are also on a scale of grandeur corresponding with that of the design, without, however, affecting that extravagance which may be said more frequently to destroy symmetry and beauty than to produce real grandeur. The height of the order is 47 feet 2 inches; the diameter of the columns, 4.2'; the width of the inter-columns 6.4', and that of the portico 77.8'.

Splendid as the individual features are in themselves, they are all so skilfully managed and arranged as to contribute to the general character and effect; and so as not in any degree to impair that breadth of surface, and repose, which are essential both to simplicity and grandeur.—While contemplating this fine piece of architecture, the spectator is not shocked, as is too frequently the case, by any thing discordant or anomalous: there are no marks of negligence; no beggarly œconomy in trifles; no bits of vulgarity, rendered doubly vulgar and

hideous by the grating contrast they present to the rest of the design\* ; —on the contrary, solidity of construction, beauty of material, and perfect finish in the execution, even to the minutest details,—all tend to confirm the spell created by the magic power of art. Neither is this imposing and beautiful exterior a mere mask to insignificance, but a frontispiece worthily announcing the fascinating scenes the building contains within. In fact, the interior calls forth fresh admiration, by the varied and numerous beauties it displays, and by a prodigality of richness that would appear too predominant and luxuriant, were it not attended by the most refined taste. The pavements of the different halls and rotundas are either of marble or inlaid with mosaic; the walls are encrusted with composition in imitation of various species of the costliest marble; while the ceilings and vaulted roofs are enriched with the most exquisite stucco-work, relieved by gilding. The arrangement† too of the statues and other works of art is so masterly, that the general *coup d'œil* of each apartment strikes even the most indifferent spectator, and deserves to be studied by itself. The classification of such a collection must have been a labour demanding great study and contrivance, the difficulty being to combine strict chronological order with picturesque effect. The first of the twelve halls contains the specimens of Egyptian; the second, those of early Etruscan art; the third is devoted to the celebrated Ægina marbles; and those immediately succeeding it, to the other periods of Grecian sculpture. Between these apartments and the corresponding ones, forming the gallery of Roman antiquities, are two saloons, decorated with frescoes, by Cornelius and his associates, and designated the *Götter-saal* and the *Trojanische-saal*;—the former of which is so termed from the paintings referring entirely to the Grecian system of mythology; while the latter derives its appellation from the various events of the Trojan War depicted on its walls. Besides the grand historical cyclus formed by the principal subjects, there are lesser ornamental compartments painted in imitation of reliefs on a gold ground; among which are the Sacrifice of Iphigenia, and the Rape of Helena,—both of them treated in so beautiful and ingenious a manner, as to be worthy of being called two

\* We could name many buildings, and those too not without considerable merit in some respects, that we can never look at without feeling our teeth "set on edge."

† If we have nothing in England that in any degree rivals such a display, we possess at least what is as great a curiosity in its way; to wit, the filthy and dismal little lumber-hole at Somerset House, where visitors annually grope about amid a squeeze of busts and statues.

painted pieces of poetry. The vista presented by the suite containing the Roman sculptures is rendered particularly imposing by the splendid antique candelabra, vases, and other decorative works it contains. The last apartment is appropriated to works of post-Roman and modern art: amidst its other embellishments, the ceiling displays medallion portraits of Nicolo Pisano, Michael Angelo, Canova, and Thorwaldsen, the great restorers and masters of sculpture in latter times; and by the last-mentioned of these, there is a bust which, were it even an inferior production of the chisel, would nevertheless command universal homage, namely, that of the munificent founder of this superb museum.

The architectural decorations of the respective apartments partake as nearly of the style of the particular nation and period to which they are appropriated, as was consistent with that degree of uniformity and harmony dictated by good taste; for, otherwise, the contrasts would have been too violent, and the whole rendered merely a *bizarre* assemblage of parts, presenting to the eye no leading and pervading principle of design.

The Glyptotheca was opened to the public on the 15th of October last,—a day that ought henceforth to be specially marked in the artist's calendar. Long may it continue to return to Louis the First of Bavaria!

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#### THE NASHIONAL HA-HA. (A RIGMAROLE.)

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[Although this paper was written some months ago, before it had been announced that His present Majesty had ordered a public entrance to be formed into St. James's Park from Carlton Place; and although it is merely a satirical effusion, a piece of whimsicality anomalous to the professed objects of this publication,—the editor ventures to introduce it, trusting that it will be found to contain its own apology.]

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WITH the reputation of being the most taciturn, the English are, if not the most conversational, at least the most talkative people on the face of the earth; while, with the character of being saturnine and gloomy, we are by far the most facetious; since we laugh not only at our own follies, but absolutely at our own distresses and misfortunes. We laugh both in season and out of season,—to say out of place would be somewhat Hibernian, seeing that we laugh in every place and on

every occasion. Our courts of justice, our police-offices, and St. Stephen's chapel, really seem to be the merriest places in the world : there people laugh much more heartily than they do at a modern comedy,—almost as heartily as they do at a modern tragedy. Dull as he may be elsewhere, as for instance at a *conversazione*, so called *per catachresin*, there being no conversation,—John Bull uniformly indulges his mirth at all the above-mentioned places : and his wonderful risibility is always duly recorded by the newspapers, where the attractive parentheses (*a laugh*) never fail to excite curiosity. So that what with the in-door gentry laughing on one side of their faces, and the out-door public laughing on the *other*, we have laughers enough of all reason ; even not taking into calculation those who indulge their risibility in their sleeves, and those who, with the gravest countenances in the world, laugh at the public, “ not loud, but deep.”—But our readers will by this time begin to think that we are laughing at them : we assure them, however, that we are in sober earnestness ; and, to say the truth, what we have just been observing, is, considered in itself, no very laughing matter. Perhaps our introduction is not very germane to our subject : we will nevertheless let it pass, as a choice specimen of the *rigmarole*,—a style of composition entirely of modern invention. Having therefore now very luminously prepared the way, by completely mystifying the reader, we shall consider, with all the attention it deserves, one of the neatest practical jokes that the public have witnessed for some time.

Whether Mr. John Nash be a very great architect, may admit of considerable doubt ; but that he is one of the most facetious gentlemen living, admits of none whatever. Most other men are content with merely uttering jokes ; but Mr. Nash disdains such cheap verbal wit : his wit is seasoned, if not with Attic salt, most certainly with Roman cement ; he perpetrates his jests in brick and mortar, and his puns will be both tangible and visible to our posterity. Some very dull people, however, who have no relish for such pleasantries, or who do not like that jests of this kind—and costly ones they undoubtedly are—should be made at the expense of the public, thought proper to express their opinion very unceremoniously, showing themselves to be very great bears, or rather, intolerable bores. A certain colonel, for instance, gives Mr. Nash no credit for the very ingenious manner in which he has *repaired* Buckingham House. Now, although we ourselves entertain some doubt as to the personal identity of the building, we must say, that, considering it was but a very trifling *job*, the architect has certainly made the most of it ; not forgetting, by the by, like a remarkably conscientious person, to do many of the repairs twice over. Has

not Mr. Nash, then, plainly told the public, or rather let his works plainly tell it for him—"Lo! I am always ready to make *ample reparation*." Still discontented and factious persons will always be found, and they have accordingly complained of the utter disregard of œconomy in building up, and then pulling down again; whereas, did these ill-natured cavillers reflect a little, they would be convinced that Mr. John Nash is one of the most œconomic men in his profession. Had any other architect been employed on a work of this kind, he would have been so inconsiderate as to have had models and perspective drawings made, of his designs; but Mr. Nash knows the value of pence and shillings too well to make the public pay for such things, which, when the building is completed, are of no use; consequently, he had no idea beforehand that the dome on the garden front would be visible from the park; and we really believe that he honestly meant that it should not be seen, although the laws of optics [which are not quite so accommodating as some other laws; for—confound them! they care no more for such an eminent character as Mr. John Nash, than for a common hod-man\*,] will compel us to see it. Our business, at present, however, is not so much with Mr. Nash's doings at the western extremity of St. James's Park,—*astonishing*, as they undoubtedly are,—as with what he is now doing at the other end; and here we have a most convincing proof of his extreme ingenuity.

When Carlton House, in consequence of being afflicted with that disorder which attacks, not only sheep, but palaces, namely the rot, was obliged to be taken down, we consoled ourselves in some degree for the loss of that beautiful structure, on the understanding that the site would not be built upon again, but that an opening would be formed into the Park. An opening has been formed, and as spacious an *embouchure* as need be desired, about as wide as Lady ——'s mouth, consequently much wider than custom or necessity requires. In our extreme simplicity we imagined that the opening was to be, what in the technical language of the stage is termed *practicable*; that is, a *bonâ fide rideable and walkable* highway, for the use of His Majesty's peaceable and loving subjects. Now what does Mr. Nash do? The public, says he, want both an opening into the Park and a highway,—and both shall they have. There is the opening for their eyes to look through,—and where is the man who will dare to say that the terrace is not a *highway*? Most admirable wag! Are we not now fully borne out in

\* Should not this be "odd man," meaning that Mr. N. is a strange or odd man, yet not a common, but a very extraordinary one?—*The Printer's Infernal*.

our assertion that Mr. John Nash is the most facetious of all architects, and the most ambitious of all punsters? Although, too, he has cheated us,—no, cheated is a particularly ugly word, therefore we will say, although he has joked us out of a goodly commodious thoroughfare into the Park, he has given us a most excellent *Ha-ha*! Of course it can hardly be expected that Mr. Nash's expletives and interjections should be all like those of ordinary mortals: his is a truly architectural *interjection*, wrought in stone; and we admit that we cannot get *over* it; while the wag is equally determined that we shall not get *under* it. Therefore we must still continue to insinuate ourselves into the Park through the straits ycleped Spring Gardens. And here it occurs to us, that besides displaying his facetiousness in the manner just described, Mr. John Nash has intended also to give us a practical commentary on Scripture, somewhat after the quaint manner of another John, namely, John Bunyan, intimating that we ought not to pursue the broad road that leadeth to destruction,—and few would escape destruction should they persist in entering the Park by that precipitous route; but should strive to enter at the *narrow gate*,—and narrow enough it is, for no lady with a bonnet of fashionable dimensions can possibly enter there, let her strive as long as she may, unless she leave her vain gear behind her.

We have by this time, we trust, proved incontrovertibly to every one that Mr. John Nash is the most ingenious, the most œconomic, the most facetious, and, not to speak profanely, the most allegorical and Scriptural of all the architects that are or have been, or perhaps ever will be; a real phoenix in his profession; a wit of the very first class, although not a person of the very first magnitude.

We leave others to discuss mere matters of fact; to state all imaginable *pros* and *cons* with respect to a public thoroughfare from Waterloo Place into the Park; or to suggest the plan of still forming a way for foot-passengers under the terrace: this might easily be bored; but we will not *bore* our readers on the subject, not being in the mood to descend from our present altitude; and being also unwilling to add any thing that may lessen the impression of what we have already written,—an impression that will stamp Mr. Nash as the most ingenious man of the age, equally incomparable whether considered as an architect or an arch wag.—Here endeth RIGMAROLE the first.

LIVES OF THE MOST EMINENT BRITISH PAINTERS. By ALLAN CUNNINGHAM. Vols. I. & II. London. Murray, 1830.

WE do not know that we can commence our labours as Reviewers more appropriately than by selecting for our first essay a work which appears at first to have anticipated one of our principal designs, and which has besides the merit of proceeding from an author, who, if we may trust the redoubted Christopher North, is entitled to be classed among the first of his native country. This high authority we must not venture to controvert, though we should have submitted to it more willingly could we only have banished from our memory all recollection of "Paul Jones," and a great portion of every other work from the same pen. The like observation we are tempted to apply to the work before us. It is astonishing how much of the merit of an author is in fact dependent on his subject, and Mr. Cunningham has been more fortunate than some others of the "Family" in the selection of one which, whether votaries of the Fine Arts or not, could not but be interesting to every reader. Accordingly, the "Lives of the British Painters" excited upon the first announcement the utmost curiosity in the public mind; and upon the whole the expectation that was formed has not been disappointed. The style is for the most part clear and concise, and the information given, generally of the most interesting description. We could wish, however, that the work did not bear so manifestly upon it the marks of having been prepared for an instant demand, and that a little more time had been taken for the consideration of many opinions given, some in praise but more in reprehension. Indeed, it is singular to observe, how little knowledge of the world has been exhibited in the notice of many circumstances, and particularly of those smaller incidents of life which occur in the history of every one, and which, though trivial in themselves, become of importance as connected with the character of the individual, and still more of importance if given with a wrong construction. Thus Cromwell is twice named in the first volume with a sneer, because it seems he desired some painter of his portrait to "remember the warts and moles;" and a conclusion is hence drawn, that he had "little feeling for the higher excellency of art," when in fact it is clear that a hint was only intended to prevent a too flattering description of his countenance being given by one who had mistaken the character of the man, and thought to gratify the Lord Protector by concealing his personal defects. Cromwell's character is sufficiently open to censure, without being further exposed to an imputation which is certainly un-



deserved. He is known to have saved from utter dispersion the very magnificent collection of Charles I. ; he bought several of the pictures himself, extended his protection to numerous works of art throughout the country, which had been condemned by the fanatics who would have destroyed them, and thus, contrary to what might have been thought his policy, exposed himself to the obloquy of a powerful party in the state, by whose instrumentality alone he had accomplished his own elevation. Again of Barry, whose conduct through life, though sufficiently an outrage upon all the rules of common sense and decent bearing in society, was nevertheless always marked with the strictest regard to honourable dealing,—an anecdote is related which we cannot but regret : it is that of an exchange of hats with Nollekens at Rome, done, as Barry himself the next morning alleged, because “he fully expected assassination that night, and was to have been known by his gold-laced hat\*.” The story if correct is so evidently a joke on what Mr. Cunningham has himself called the “well-known weakness” of the sculptor, that it is surprising how any one could have doubted its nature for a moment. Had he really expected assassination that night, and known he was to be recognized by his gold-laced hat (not then very peculiar as a distinction), he might easily have devised some other means of escape than that of exposing his friend so needlessly and so atrociously to danger. But the story is repeated as if it were really worthy of remark, and is again referred to in a subsequent page†, where, giving an account of Barry’s personal appearance, it is stated, “When at Rome we have it settled to a painful certainty that he wore a gold-laced hat!” Of Opie, when a child of but ten years old, also a similar story is related. “One Sunday afternoon,” it is said, “while his mother was at church, Mr. Opie (then a boy of ten or eleven years old,) fixed his materials for painting in a little kitchen directly opposite the parlour where his father sat reading the Bible. He went on drawing till he had finished everything but the head ; and when he came to that, he frequently ran into the parlour to look up in his father’s face. He repeated this extraordinary interruption so often that the old man became quite angry, and threatened to correct him if he did the like again. This was exactly what the young artist wanted. He wished to paint his father’s eyes when lighted up and sparkling with indignation ; and having attained his end, he quietly resumed his task. He had completed his picture before his mother’s return from church, and on her entering the house he set it before her. She knew it instantly ; but ever true to her principles, she was very angry with him for having painted on a Sunday, thereby profaning the

\* Vol. ii. p. 83.

† Vol. ii. p. 122.



Sabbath-day. The child, however, was so elated by his success that he disregarded her remonstrance, and hanging fondly round her neck, he was alive only to the pleasure she had given him by owning the strength of the resemblance. At this moment his father entered the room, and recognizing his own portrait, immediately highly approved of his son's amusement during the afternoon, and exhibited the picture with ever new satisfaction to all who came to the house; while the story of his anger at interruptions so happily excused and accounted for, added interest to his narrative and gratified still more the pride of the artist." Upon this Mr. Cunningham observes, "I would fain disbelieve this story, but it comes too well authenticated to be omitted in a narrative whose object is truth. To think of a child deliberately putting its father in a passion that it might copy the sparkling indignation of his eyes! and a wife, and a loving one, recording the trick of this sucking incendiary (!) as a thing pleasant and meritorious! The rod must after all have been a necessary piece of furniture in the household of the carpenter of St. Agnes\*." From this burst of indignation one would suppose that the child had been committing some act of atrocity, only to be compared to that of the painter of old, who is said to have murdered a man for the purpose of catching his dying expression; or that the "sucking incendiary" had at least set fire to his father's rush-bottomed chair for the sake of depicting his rage and alarm: when in fact it proves to have been only a most innocent and childish endeavour to gain his parent's admiration, without the slightest idea of any impropriety in the interruptions or particular desire to copy "the sparkling indignation of his father's eyes." Without, however, further dwelling on such minor topics, to which we have adverted merely because we have found that they often make the greatest impression on the mind of the reader, we will proceed to a more methodical account of the work.

The first volume commences with a short review of the state of painting in this country until the time of Sir J. Thornhill, after which it gives us the lives of Hogarth, Wilson, Reynolds and Gainsborough, four masters of great and well-merited celebrity, who at once raised the character of their country to the highest eminence in art. Of three of these great masters, Hogarth, Wilson and Gainsborough,—Mr. Cunningham has given us accounts which leave us little to desire. Of Hogarth especially he has collected a quantity of new and interesting information; and of him, and more particularly the other two, he has written in terms of—we may say affection, which prove how well he could sympathize with and enter into their feelings, and how ably qualified he was to become their biographer. We could wish that he had shown the

\* Vol. ii. p. 190.

same feeling in his *Life of Reynolds*; but in that he seems to have delighted most perversely to take every opportunity of detracting from the merits of that illustrious man even as a painter, while he never hesitates to go out of his way to attack his private character for liberality. This consideration of a public man's character is undoubtedly a fair subject for remark and censure "in every narrative whose object is truth;" but it is more especially incumbent upon every biographer who professes such an object, to consider well the authority upon which he relies in making such an attack. Yet while Mr. Cunningham himself has given us abundant proofs of Sir Joshua's liberality to a number of individuals, and particularly to Johnson, to Goldsmith and Gainsborough, (who, when he asked sixty guineas for a picture, received from the president one hundred\*), the biographer hesitates not to stigmatize him, upon the authority of "a servant," as "a saver of bits of thread, a man hard and parsimonious, who never thought he had enough of labour out of his dependents, and always suspected he had overpaid them." Of Sir Joshua's conduct to his servants Mr. Cunningham has given us two instances†; one that he offered an applicant for the situation £6 annually for his wages, and £100 for "the door;" and the other, that he made an exhibition of his pictures by the old masters for the advantage of his servant Ralph Kirkly‡, though in this latter instance Mr. Cunningham insinuates a belief in the surmise, which it seems some ill-natured people,—and there are plenty of them in every age,—then indulged, that the president shared in the profits; while he thinks the character above given of the president by his servant supported by the public opinion, that he was "cold, cautious, and sordid." "On the other side," however, it is added, "we have the open testimony of Burke, Malone, Boswell and Johnson, who all represent him as generous, open-hearted, and humane. The servants and the friends," proceeds Mr. Cunningham, "both spoke, I doubt not, according to their own experience of the man. Privations in early life rendered strict œconomy necessary, and in spite of many acts of kindness, his mind on the whole failed to expand with his fortune: he continued the same system of saving when he was master of sixty thousand pounds as when he owned but sixpence. He loved reputation dearly, and it would have been well for his fame, if, over and above leaving legacies to such friends as Burke and Malone, he had opened his heart to humbler people." In a note to this passage in the second edition, Mr. Cunningham acknowledges that he "has been accused of treating Sir Joshua's personal character rather unjustly, but that he found it impossible, without violating the truth, to make any alteration of importance as to facts. He wrote," he says,

\* Vol. i. p. 304.

† Vol. i. p. 183.

‡ Vol. i. p. 317.

"from the information of one who lived on intimate terms with the president during the last ten years of his life"—we suppose the "servant" whom he before mentioned; and he relies upon this authority (such is his judgement) in preference to the testimony of those whom he names, Burke, Malone, Boswell, and Johnson. To these we may add,—and he cannot be ignorant of the authority,—one who knew the president as intimately and appreciated him as justly, and would have acknowledged the charge if true as fearlessly as himself,—need we name the venerable Northcote. This illustrious man, the last of his great master's school, yet lives to protest against this injustice to the character of one to whom he himself has done the greatest honour, by making him the subject of his pen and the model for his imitation. To him therefore we appeal in censuring this imputation, and to him we refer Mr. Cunningham for the worth of his authority. Against another charge we fear we cannot so successfully hope to defend the president's character, though not half the stress has been laid upon it,—we mean the jealousy with which he often seems to have looked on the merit of some of his contemporaries. This weakness, from which the greatest minds in all walks of life have never been entirely free, seems more particularly to have fallen to the lot of the painters of the last age,—we must say nothing as to those of the present. This, however, is a subject which, if at all to be introduced, deserves a more than incidental notice, and we may perhaps hereafter recur to it. At present it will suffice to say, that merit and success such as Reynolds possessed, could never be expected to escape from the attacks of those who envied him either. We will excuse from this imputation Barry, whose enthusiasm for the Arts amounted to a degree of madness: but what excuse can be found for many others we could name? To these attacks Reynolds sometimes showed too great a degree of sensibility, and perhaps it was only the comparisons they forced on him that extorted his feelings of spleen or dislike. He could well have spared them, and they must remain known only by the splendour of his talents, and the existence of his reputation.

In the second volume Mr. Cunningham has given us accounts of the lives of West, Barry, Blake, Opie, Morland, Bird, and Fuseli, all painters of great though unequal merit. Some of these accounts are not only in the highest degree interesting, but teach so important "a moral lesson," that we cannot but recommend their perusal most earnestly to every one commencing the great game of life, whether as artists or not. The *Lives*, as we before stated, are written in a style particularly suited for the general reader; and it is on that account, as well as on that of the moderate expense attending the purchase of the work, that we defer en-

tering at present into a detailed account of each individual. The artist and the lover of art, however, require a different biography than Mr. Cunningham has given of the masters they admire. They require less a gossiping string of anecdotes of private life, however amusing, than an account that shall tend to the service of the Arts at least, if not to their honour. The styles of the different masters, their several excellencies and defects, and the particular nature of their studies, their pursuits, and the modes by which they succeeded,—have been for the most part with Mr. Cunningham but matters of a secondary importance, while in one respect, which we grant was not in the scope of his work, he is all but entirely deficient,—in informing the reader where the pictures he refers to may be seen. This is a consideration of such importance to artists and amateurs, that we may still venture to intimate our intention to continue our proposed Series of the *Lives of the British Painters* suited for a Library of Art, though we shall so far defer to Mr. Cunningham as to endeavour first to snatch from oblivion the names unhonoured by his pen. At the beginning of these remarks we hinted that the *Lives* had been “got up” with a degree of haste not quite consonant to accuracy. Thus in the *Life of Hogarth*, a strange jumble is made in the description of a picture presented to the Foundling Hospital, with one which, though not named, is that of St. Paul before Felix, painted for the Society of Lincoln’s Inn, and now in their Hall,—a singular instance, we believe, of any admiration shown by the learned professors of the law for the Arts, and for which one they are indebted to the celebrated Lord Mansfield. In the *Life of Morland* too, we would notice, that while Mr. Cunningham seems to be so undecided between the merits of two veracious chroniclers of small-talk, Hassell and Smith, as to have been obliged to copy both their accounts, he has entirely overlooked the existence of the works written more decidedly on the same subject by Blagdon, Collins, and more especially Dawe, whose biography of the eccentric and misguided artist is one to call for our most unqualified admiration. Mr. Cunningham has also published a volume containing the *Lives of the Sculptors*; a subject with which, from the nature of his occupation with Mr. Chantrey, he might be expected to be more conversant, and has accordingly executed with even more ability than he has displayed in the volumes before us. He has also intimated his intention of publishing another volume of *Lives of the British Painters*, which we shall be most happy to see announced, and to give it that attention to which we are sure every production of his will be entitled at our hands.

THE TENT OF DARIUS EXPLAINED, OR THE QUEENS OF PERSIA AT THE FEET OF ALEXANDER. Translated from the French of M. FELIBIEN, by Colonel PARSONS. Folio. London, 1703.

WE notice the above work in this place, not on account of its own merits,—though it is recommended in Dryden's Translation of Du Fresnoy's Art of Painting, as one of those useful books which ought to compose the library of a painter,—but to introduce a curious note by Sir Joshua Reynolds in a copy formerly belonging to him, and now in the possession of the Editor.

The work is a description of the celebrated picture by Le Brun, representing Alexander entering the tent, where his prisoners, the wife and daughters of Darius, fall prostrate before him, imploring his clemency. Felibien had observed, that “the figure which represents Alexander being the principal of the whole, it is disposed in that very place where the light shines with the greatest force; and as to the other figures, they are placed in that manner that the light coming to spread itself more upon the noblest of them, it communicates itself afterwards to the rest, according as they are more or less distant\*.” On this Sir Joshua has remarked, “Felibien is here certainly mistaken. Le Brun never designed to make Alexander the principal figure by means of the light, but by the place he possesses in the picture. The strongest light must be in the middle of the picture, and it was impossible to put Alexander there with any sort of decorum: so Statira receives the principal light, though Alexander is apparently the principal person, since every figure in the piece directs you to him. Felibien took it for a constant maxim, that the principal figure should receive the principal light; but the greatest painters have dispensed with this rule, when they could not (as in this picture) place the principal figure in the middle. He praises the picture for that which would have infallibly spoilt it, had it been executed—that is, placing the strongest light in the corner of the picture.”

In another part of the treatise Felibien observes, “He (Le Brun) has no cause to fear a reproach equal to that which a great painter put

\* Such is the translation; perhaps we should also give the original: “la figure qui represente Alexandre étant la principale de toutes, elle est placée dans un endroit où la lumière eclaire avec plus de force; et quant aux autres figures, elles sont disposées de telle sorte, que le jour venant à se repandre d'avantage sur les plus dignes, il se communique ensuite sur les autres, à mesure qu'elles sont plus ou moins éloignées.”

upon one of his disciples, who had drawn Helen rich in clothes and ornaments, but very mean in beauty; since he has been more careful to make these princesses appear remarkable by their beauty and gracefulness than by their ornaments and habits\*." The authority of this curious anecdote of ancient art is not given in the work, but is supplied by Sir J. Reynolds in the margin:—"Apelles, vide Clemens Alexandrinus, lib. 2. *Pædag.* cap. 12."

The copy referred to bears not only the autograph of the illustrious president, but also that of his father, "Samuel Reynolds à Plymton;" and from the circumstance of such a work having been in his possession, we may reasonably conclude that the old man was more an admirer of the Arts than the biographers of his celebrated son have given him credit for being. They acknowledge that Sir Joshua Reynolds had at the very early age of eight years read *The Jesuit's Perspective*, and afterwards Richardson's *Treatise on Painting*, which therefore must also have been in his father's library; and he was sent to London to be placed under the care of Hudson, the portrait painter, when only seventeen years of age; whence we may conclude that whatever talents the son at that age displayed, even then met with no inconsiderable assistance from the congenial tastes and inclinations of the father.

It has been said also that his education had been neglected, and reproach has been dealt out in no measured terms upon the "indolent" father who had failed to appreciate or push forward the talents of the son. But the father had intended him for a physician, a profession which requires no small degree of learning; and we have observed above, that he has supplied the authority for an anecdote from an ancient writer, whose name we will venture to say has not been very familiar to hundreds who have passed through all the grades of a more finished education. It may be suggested that the quotation had been referred to by the assistance of Johnson:—this we cannot gainsay; but as the fact may be either one way or the other, we will leave it for our readers to put what construction on it they please.

\* "Il ne doit pas craindre un reproche, pareil à celui qu'un sçavant peintre fit à un de ses disciples, qui avoit représenté Helene riche en habits et en ornemens, mais pauvre en beauté; puis qu'il a eu plus de soin de rendre ces princesses considerables par la grace et par la beauté, que par des ornemens et des parures."

## THE ANNUALS.

THESE splendid little works have now been so long before the public, that it will be perfectly unnecessary for us to enter into a minute detail of any individually. In truth, we should find some difficulty in giving preference to any one in particular, and the best account we could give would be a table of their contents. We should not therefore have noticed them at all, were it not that we believe we can perceive their reign to be already on the decline; nor do we regret it, on more grounds than one. The literary part of their contents perhaps does not strictly come under our cognizance; but we cannot forbear observing, that the proprietors and editors of every one of them unfortunately appear too good-naturedly to have admitted many articles merely to oblige their friends who were smitten with the desire of seeing their productions in print; while many others, by authors even of established reputation, appear too evidently to have been intended for the occasion, or as appendages to particular engravings. These plates no doubt form the principal attractions of the different volumes; but too much importance ought not to be attached to them. They are for the most part executed in the very first style of modern art, though too many of them are even below mediocrity. The *Legacy*, for instance, in the *Literary Souvenir*, is a good picture completely spoiled, and it is not a solitary instance. The principal objection, however, that we have to urge against these productions, is the fear, which we should be glad to find unfounded, in believing them to have a bad tendency in leading our artists to adopt a forced and unnatural style merely for the purpose of effect, and utterly subversive of the best principles of art. The public, for whom these productions are so gaudily got up and extensively pushed in the market with every taking embellishment to catch their approbation, have unfortunately had their tastes too much (as it was thought) consulted, when the object ought rather to have been to direct it into the purest channels. Such being the case, we cannot be surprised at the result, when we find them, though at first taken with the novelty, recovering at length from the delusion, and consigning these works to perhaps unexpected neglect. Nothing is more true than that in the long run no work whatever will succeed which is not based upon the soundest principles; and though the public may be led away for a time, a reaction will sooner or later occur. We therefore recommend the proprietors of such publications, if they do not wish to be subjected to further and deeper disappointment, in their next numbers to be more



select in the choice of articles, as well as in the choice of pictures from which they take their engravings. By this means they may a little while longer delay the day which will see them resume their ancient place as gilded almanacks with charades and riddles.

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#### HISTORY AND PROCESS OF LITHOGRAPHY.

LITHOGRAPHY, in common with many of the most important inventions in every branch of the arts, owes its origin to an accident arising from the necessitous circumstances of the inventor. Aloys Senefelder, an actor at one of the theatres at Munich, was the individual who was thus enabled to immortalize his name as the inventor of an art, the extensive advantages of which are now beginning to be appreciated. Senefelder's histrionic pursuits do not appear to have been a source of any material profit to him, for he describes himself as being in a state of great pecuniary distress, when in the year 1792 he added the title of author to that of actor, by publishing a tragedy which, from the delay in getting it printed in time for the Leipsic fair, produced little or nothing more than the expenses. This circumstance induced our author to wish to be the printer of his own productions: but his means being too limited to admit of his purchasing a press and other necessary materials, he had recourse to a variety of expedients to supply the deficiency; and amongst others, that of etching his writings on copper-plates. While engaged in this manner, he was induced to make several experiments in the composition of ink or other writing material best adapted for correcting any mistakes he might make in his writing on the copper, the result of which was the adoption of a composition of wax, soap, and lamp-black. This appeared for some time to promise success; but the expense of the copper-plates was a serious objection to our author, who was as yet only practising the art of writing in inverted characters on copper, preparatory to the application of his plan to the publication of his works. It occurred to him that he might perhaps be able to use a flat piece of Kellheim stone, which he had procured for the purpose of grinding his colours, with as good effect for this practice as the copper; and having discovered a method of cleaning off the writing from the stone when done with, he availed himself of the stone as a substitute for copper-plates, without, however, contemplating the possibility of taking impressions from it, or of its application to any other purpose than that of a substitute for copper on which to practise inverted writing.



It chanced, however, that he was one day applied to by his mother to make out a list of clothes for the laundress: neither ink nor paper was at hand, but the piece of stone had just been polished from the last writing, and had not been covered with the varnish preparatory to a new one, and in the hurry of the moment he dipped a pen into his composition ink and wrote the required list on the stone, intending to copy it off at his leisure. When, however, he prepared to do so some hours afterwards, the writing appeared so firm and good on the stone, that it occurred to him to try what effect would be produced by biting-in the stone with aquafortis, and taking an impression from it. He did so, and found to his surprise and joy that at the expiration of five minutes the stone was eaten in to the depth of  $\frac{1}{16}$ th part of an inch, and the writing consequently elevated in an equal degree. He then applied his composition printing ink to the writing; and with much less force than was requisite to take off an impression from the copper, obtained a perfect reversed impression of his writing. Thus he perceived that this Kellheim stone possessed an inherent property of imbibing and retaining grease so as to admit of an impression being taken of any thing written with such materials, after the writing had been rendered prominent by the other parts of the stone being eaten away with aquafortis. From the discovery of this property proceeded the invention of Lithography. To recount the successive attempts and failures which marked the slow progress of the infant art under its ingenious inventor, would be to weary the reader without adding to his information. Suffice it to say, that the first efforts of Senefelder to improve upon his new discovery, were as laborious as they were inefficient; but by dint of that ardent and unconquerable perseverance which was the leading characteristic of his mind, he at length attained his long sought object,—that of tracing characters in his composition ink upon the stone, and taking perfect impressions of them.

The history of the art from that time until within a few years of the present, is little else than a chronicle of abortive attempts, unforeseen obstacles, and almost inextricable perplexities. The difficulties, disappointments and vexations that sprung up in the path of the inventor were so scantily relieved by even partial success, as to have been sufficient to induce any man of a temperament less enthusiastic than Senefelder, to abandon an art so beset with doubts and discouragements.

In 1818 Senefelder says, that "the invention had already attained its highest pitch of perfection: that artists might acquire greater skill, that the operations might be simplified and facilitated, the manners be diversified and multiplied,—but that the art itself was not susceptible of

being further perfected." And further, in looking back to his first attempts, he says, "I am convinced that I had even then invented the whole of the art, and that all that others and myself have since done, consists only in the improvement of the application of it. The whole still rests upon the same principles; ink, composed of wax, soap, &c. gum, aquafortis, or any other acid, (of which no one has a decided advantage over another,) oil, varnish, and lamp-black—are still, and in the same manner, the chief ingredients of lithography, as they were then. In the fundamental principle nothing has been improved, altered, or newly discovered." The last sentence of this extract was, at the time it was written, substantially true. But a very wide range of improvement in the adaptation of the principles of the art was acknowledged by its author to be at that late period (1818) open to the lithographer. In the improvement of the chemical manipulation of the materials for practising the art, little had been done on the Continent, and in England the art itself was hardly known. The education of the continental artists rendered them peculiarly competent to attain perfection in lithographic drawing, from their facility and proficiency in the use of the crayon, the purity of their tints, and the freedom and beauty of their outline. No sooner, therefore, was the invention made public, than a host of talent was enlisted in its service, and it attained that state of comparative perfection which elicited the above remarks from its inventor.

All that has been done for lithography in the chemical department, beyond that limited improvement which practice alone superinduces, has been accomplished in this country, and that by one individual. In the year 1818, Mr. Hullmandel\*, himself an artist, was induced to make trial of lithography (then but newly introduced into this country), for the purpose of obtaining copies of his sketches to present to his friends. In the accomplishment of his object he met with difficulties and vexations of that complicated kind, which are in no art so frequent and unaccountable as in lithography. The process of drawing upon the stone was delightful; but the drawing finished, a series of obstacles presented themselves in the taking off the impressions, that at first induced him to throw it aside. Unwilling, however, to yield to difficulties that were only insurmountable because they were unknown, he resolved to grapple with them, and, by attaining a thorough knowledge of the principles of the art, eventually to overcome them. To this end, therefore, he fitted up an apartment in his house for the purpose, erected a press, and with the assistance of his servant proceeded to try various experi-

\* Although bearing a German name, this gentleman is by birth and education an Englishman.

ments in printing, until he was able to produce some tolerable impressions from the stone. The want of a sufficient number of lithographic stones, and the imperfect construction of his press, were impediments that now required removal. The duty upon lithographic stones, which were then becoming an article of commerce, was fixed at the enormous rate of 25*s.* per cwt. ; and, added to this, an *ad valorem* duty of 40 per cent. was imposed upon the importation of a press. [These restrictions are now removed, and a moderate duty of 3*s.* per cwt. charged upon lithographic stones.] The next difficulties were those of the chemical department of the art itself, arising out of the exactness of the proportions requisite in the manipulation of the materials, and the uncertainty of their effect, which varied with the different qualities of the stones. So numerous, however, did these obstacles prove, and so capricious the medium employed, that Mr. Hullmandel found it necessary to become acquainted with the chemical properties of the materials employed, and their effects upon the stone. He accordingly applied himself to the study of chemistry, under Mr. Faraday ; and with the advantages afforded by a thorough knowledge of that science, combined with his skill as an artist, he was enabled to overcome the difficulties that had before beset his path, and to master the art of lithography to the extent of its then capabilities. Since that time, and in the course of ten years' pursuit of lithography, both as artist and printer, he has made various improvements ; and from the single press of a private individual has risen his present extensive establishment.

Lithography, as its name imports, is the art of drawing upon and printing from stone, and the basis upon which it rests is chemical affinity. The species of stone which has hitherto been exclusively used for the purposes of lithography, is a sort of calcareous slate, found in Bavaria, on the banks of the Danube. The quarries at Kellheim, from whence lithographic stones were first procured, are now exhausted, and those at the village of Solenhofen at present supply them. The whole country abounds in this species of stone, which is an object of great traffic, and nearly all the inhabitants are stone-masons. The Solenhofen stone, in its chemical decomposition, consists of lime, alum, and carbonic acid. The quality of the stones varies : all the strata are not of the same good quality, and the stones of the same strata, even, are sometimes very different. They are hard and brittle, yet porous, and in colour of a neutral tint, varying from a yellowish drab to a gray. In thickness they require to be from one and a half to two and a half inches, and are split into slabs cut nearly square of different sizes, the largest being thirty-two inches by twenty-seven. Their peculiar fitness for the pur-

poses of lithography consists in the properties they possess of imbibing with equal avidity grease and water. The stones are first squared, levelled, and polished on one side; they are then examined by passing a wet sponge over their surface to ascertain their quality, and the defective ones are thrown aside or broken up. The principal defect incidental to lithographic stones, consists in the presence of chalk, which is prejudicial; it is detected in clusters of white spots appearing on the surface. They also have other defects, which however are not so important, and exist, more or less, in every stone of a considerable size. These consist in the appearance of veins and flaws, slight incrustations of fossils, and little spots of a grayish or yellowish colour. Stones resembling the German in appearance, and in some of their qualities, are found near Bath, in some parts of Devonshire, and also in Ireland. The two former are very unfit for lithography, from their softness and their colour, as well as from their too great porousness. The latter more nearly resemble those brought from Bavaria, but they have not been worked to a sufficient extent to allow of an opinion as to their suitability.

The stones as they come from the quarry, although they have been rubbed down and levelled, are not fit for use, but require to be carefully granulated or polished, according as the artist may require. This is done by rubbing the smooth surface of the stone with sand and water by means of another stone, to produce a granulation; or with pumice and snake-stone to produce a polished surface. The former process is employed to prepare the stone for a drawing in the chalk manner; and the grain given to it is more or less fine according to the choice of the artist or the nature of the drawing to be made upon it. For bold and sketchy drawings and landscapes an open grain is preferable; for portraits and highly finished drawings a sharp, close, and deep grain. These different degrees of granulation are produced by the use of coarser or finer kinds of sand passed through fine wire sieves of various textures, to regulate the size of the particles; and by a corresponding change of motion in the top-stone, by means of which the workman produces the grain. Upon the proper granulation of the stone depends much of the ease and success with which the artist may make his drawing; and great skill is required to produce a perfectly level surface and an uniformly even grain free from scratches. The other mode of preparing the stone for the artist, by polishing, is employed where a drawing is to be made in the pen-and-ink style, when it receives a surface as fine and clear as glass, to produce which also requires considerable labour and care. It may be well to observe that the proper surface,

whether polished or granulated, cannot be produced by a common stone-mason or an inexperienced person; as many amateurs desirous of making an essay in lithography, having procured a lithographic stone in the rough and given it to a mason to granulate, have received it back with a surface so coarse and uneven as to cause them not only much trouble in making their drawing, but great disappointment at finding in it, when printed, innumerable white specks, occasioned by the coarseness of the grain; and in consequence some have thrown up the crayon in disgust at the failure. A perfectly level surface and an even grain of the proper degree of fineness, or a finely polished surface, are essential to the production of a good drawing. Many artists give the preference to stones grained at Mr. Hullmandel's establishment, which have a wash, or *facing* as it is called, over their surface, that forms a part of the method, discovered by and known only to himself, of preparing the drawing for printing, of which mention will be made in its proper place.

The stone, being porous, is very susceptible of damp, and should therefore be kept in a dry place, and used as soon as possible after it leaves the workman's hands. The artist now commences his drawing; if with pen and ink upon a polished stone, if with chalk upon a grained stone. The latter style, being that most generally practised, we shall describe first. The lithographic chalk is a composition of wax, soap and lamp-black, which being cast in a mould comes out in the form of short black crayons. It is made of various degrees of hardness, suited to the subject to be drawn, to the several manners of artists, and to the state of the weather.

The drawing is made on the stone in the same manner that a drawing in crayons or pencil is made upon paper; but the touches require to be firm and regular, and the tints to be worked up evenly and progressively. The artist or amateur unpractised in lithography is too apt to attempt the production of strong effects by hasty strokes and dashes of the crayon; these always appear rough and imperfect when printed. It should be remembered that the impression will not look on the paper precisely as the drawing appeared on the stone; some allowance is to be made for the difference between the grain and colour of the stone and the paper. It should be borne in mind also, that it is not the *black colour* but the *grease* that is in the chalk that takes the ink in printing, and consequently that it will print in the same proportion and manner that the greasy material is applied.

It is necessary in drawing to apply the chalk with such firmness that not only the requisite depth of colour may be produced, but that the

greasy material of which it is in part composed may be thoroughly imbibed by the stone. The grain of the stone acts as a file or fine rasp upon the chalk, and consequently upon the evenness and method with which the tints are formed depend the clearness and effect of the drawing when printed. A drawing, on the other hand, may be too much laboured, so that the tints will appear black and heavy in the impression: this is to be guarded against. Facility, to be acquired only by practice, is essential to the production of clear and pearly tints.

The grain of a stone when seen through a microscope has the appearance of a surface composed of numberless little elevated points or teeth, which, when the stone is drawn upon by a practised hand, appear covered with chalk, while the lower parts are free from it: where a drawing has been made too hastily or roughly, or the dark tints forced by a heavy hand and a profusion of chalk, the interstices are also filled up, and the impression from it is coarse and uneven, like a drawing in charcoal on white paper. In the case of very dark tints worked up gradually and firmly by cross-hatching, the interstices of the stones, though they may be partly filled with chalk, will yet have shared so proportionately, and the points will have been loaded so progressively, that the chalk will adhere to the stone, and the darkest tints will yet preserve that transparency of effect, that softness and richness of shade which characterize the drawings of Mr. Lane in particular, and can be produced only by the patient skill of a practised hand. A very effective illustration of these rules is given in Mr. Hullmandel's *Treatise upon the Art of Drawing on Stone*, by a representation of the effects produced by tints properly and improperly drawn. This exemplification evinces the importance of the foregoing remarks.

In producing light and flesh tints, care is required that they be not drawn too superficially; they should be handled firmly but with a light hand, and the chalk should not be laid on too tenderly, but the hand should feel the stone bite the chalk. Steady and even firmness is not inconsistent with delicacy and purity in the lightest tints of a drawing, which, when produced in this way, will be proportionately as solid as the darker shades. When, on the contrary, they are indicated in a sketchy and evanescent manner, they will print at best but imperfectly, and most generally fail altogether for want of sufficient grease to attach them to the stone. To heighten the effect of a drawing, a few touches of lithographic ink, applied either with the steel pen used for writing and drawing upon stone, or with a fine sable pencil, if judiciously introduced, give sharpness and depth to the shadows; while decided lights may be produced by scraping away with a sharp mezzotinto

scraper portions of the surface of the stone, which parts will appear perfectly white. The skilful union of these two methods of heightening the effect of a drawing gives great brilliancy. A finely pointed etching-needle is also necessary occasionally to remove any spot in the drawing, or to lighten a too dark shadow.

Too much attention cannot be paid to the cautions given in Mr. Hullmandel's Treatise, with regard to keeping the stone carefully clean. So susceptible is it of soil, that even the impression of a finger, scurf from the hair, particles of chalk suffered to remain on the stone, and especially a drop of grease of any kind, will appear, when the drawing is printed, in the shape of black spots or smears, although there was previously no sign of their being on the stone. The breath should not be suffered to approach the stone, lest it should, by dissolving the chalk, occasion a smutty effect. A drop of any liquid or a spot of saliva falling on the stone, will appear white in the impression, as it acts like gum-water, and prevents the chalk from adhering to the stone. If the drawing be rubbed also, it causes a smear which prints smutty: the custom so frequent with beginners of resting their hand upon the stone, or of merely placing a piece of paper under it while drawing, is therefore very objectionable. A moveable bridge or piece of smooth wood laid above the stone, supported at each end by blocks, is both needful and convenient as a rest for the hand. The particles of chalk incidentally produced in the course of a drawing should never be blown off, but removed with a light brush of camel's or badger's hair. Many other precautions also are necessary to prevent the effects of similar accidents, and also to ensure success in the printing of a drawing, for which we must refer our readers to the volume itself. The author has given the results of his long experience both as a lithographic printer and draughtsman in a clear and forcible manner, entering minutely into details, and providing for almost every possible accident or chance of failure. There is yet another method of producing tints in a chalk drawing, which is termed *dabbing*; and in the hand of a skilful artist the dabber is a means of saving a great deal of labour. This instrument is like a small printer's-ball, made of white kid leather carefully stuffed with cotton, and is mounted on a long handle. The surface of the dabber being thinly and evenly charged with a composition made for that purpose, called *dabbing stuff*, the stone is then struck smartly and evenly over every part required, until a pale grey tint is gradually produced. This style is only recommended where a large space is to be covered with a flat tint. It is more particularly useful in skies and back-grounds, and may also be employed as a ground tint to be worked



upon with chalk : but in all cases it requires great skill and practice. Mr. W. Westall has produced the most beautiful tints with the dabber of any artist. His skies afford the best specimens of the dabbling style.

The other style of drawing is that in imitation of pen-and-ink, or of etching on copper, in which the same materials are used as in writing. This style has three manners : the first by transfer ; the second by writing or drawing with ink upon the stone ; the third by engraving or etching on the stone as upon copper. The pen-and-ink style was the only one originally contemplated by the ingenious inventor of lithography, chalk or crayon drawing being a subsequent extension of his first discovery. Though inferior to the other in the variety and beauty of its effects, as well as in the extent and completeness of its application to the fine arts, this style possesses many important advantages. In a commercial point of view the method by transfer is an invention of superior utility, as it enables the writer of a letter to have a number of fac-similes of, or rather impressions from, his own manuscript in a few hours. This method is practised at the Admiralty, Quartermaster General's, and several other of the Government offices, and greatly facilitates dispatch of business. It is thus performed. A very fine quill pen, or the delicate little steel pen generally used for lithographic writing, is charged with the transfer ink, which is a modification of the ink used for writing and drawing on stone. This ink is rubbed up with soft or distilled water, in the manner of Indian ink, to the consistency of thin cream, so that it may just flow from the pen. With this the writing is done in the ordinary manner upon prepared or transfer paper, taking care that the strokes are well fed with the ink, as in this case the remark before made,—that it is not the colour but the grease which prints,—requires to be borne in mind ; otherwise the transfer will be broken and imperfect. A fair writing of uniform blackness being produced, it has then to be damped and placed with the written side downwards upon a finely polished stone prepared to receive it ; this is laid upon the press, and as strong a pressure as possible made to bear upon it ; after which the paper is carefully detached from the stone, leaving the writing reversed upon the stone and the paper (except in cases of failure) as free from the ink as though it had never been written upon. After undergoing the usual chemical process requisite to fix ink drawings upon the stone, it is ready for printing, and a large number of impressions can be taken from it. Drawings in the pen-and-ink manner, plans, and maps, may be executed in the same way ; which, though inferior in clearness, sharpness, and decision, to drawing and writing upon the stone, yet as it does not involve the necessity of reversing the draw-



ing or writing, possesses facilities in the execution which enables any individual to accomplish what could only be effected by an artist in the reverse manner of writing on stone. It is also a much shorter as well as easier method, and is available to the penman without rendering the assistance of the engraver necessary.

The second manner is performed with the same pen and a similar kind of ink upon the stone itself; and it is applied to ornamental writing, elaborate plan-drawing, maps, outlines, elevations and sections, architectural and geometrical drawings, and pen-and-ink sketches in imitation of etching. It is susceptible of great perfection and delicacy, and in some of its effects rivals the productions of the graver. In right lines the common mathematical pen is used; but, with this exception, the steel pen used only for lithographic purposes is best adapted for producing fine lines. It is made of thin watch-spring, rendered still thinner and more elastic by acid, and shaped with fine scissors: this beautiful little instrument requires some management and a light hand, which once accustomed to its use can produce the most delicate lines. In this style each finest stroke requires to be of uniform blackness with the rest of the work, all being equally charged with ink; the different effects must be produced therefore entirely by thicker or thinner lines, nearer or wider apart, not by the thickness or thinness of the ink or the quantity applied: this manner consequently does not admit of any other gradation of colour than what may be produced by these means.

The third manner of which this style is susceptible is similar in its effect to the last, but consists in engraving upon the stone in a similar manner as etching upon copper. The stone is prepared for this purpose by being covered with a thin coating or etching ground of gum and black, upon which the design is traced or engraved with a sharp etching-needle; it then appears in white lines upon a black surface. In this state it goes to the printer, who applies the ink to the engraved parts, and washing off the gum the drawing appears in black lines upon the white surface of the stone, similar to one made with the pen and ink. This method has been hitherto but little practised and applied to but few purposes, owing to the greater degree of skill requisite to work with the etching-needle. The superiority it possesses consists in the durability of the work and the delicacy and firmness of the lines. Some specimens of engraving on stone have been recently sent forth by Mr. Hullmandel that are very extraordinary, and equal to copper-plate, from which they are not distinguishable. For many purposes, such as delineations of patent inventions, machinery, mechanism, &c., this style will be found particularly useful.

There is yet another important feature in lithography which may here be appropriately noticed. It is the multiplication of impressions from a copper-plate engraving by means of transfer on stone ; and this, where a very large number of impressions are required, is a great saving of expense and time. An impression being taken from the copper-plate etching or engraving, it is transferred to a lithographic stone in a manner somewhat similar to the ordinary one of transferring writing on paper to stone. This impression may be taken and transferred with so much precision, and the impressions from the stone will be so perfect, that it is not easy to detect a difference between an impression from the stone and one from the plate itself. From a single impression thus transferred to stone several hundred good ones may be taken, and thus an indefinite number of impressions may be obtained from a copper-plate. Where a great number of impressions also are wanted on a sudden, this method may be employed with advantage, as several impressions being successively transferred to stones, as many presses may be working at one time, and many thousand prints be struck off in a day or two without the original engraving being at all worn. The merit of this highly useful discovery belongs to M. Le Gros, who has obtained celebrity in France as the author of several important inventions.

Having enumerated the several styles of drawing, it remains briefly to describe the process of printing. When the drawing, whether in ink or chalk, has been made upon the stone, the next process is that of *etching*, or preparing it for printing. This is an important and delicate operation, upon the successful performance of which depends the fate of every drawing. It requires judgement and skill, only attained by long and constant practice. M. Raucourt, the intelligent author of the "*Manual of Lithography*," makes the following remarks on this part of the art :—

"The artist who is at the head of a lithographic establishment must examine with great care the drawings that are delivered to him for printing ; and before they undergo any previous preparation, he must modify them according to the knowledge he has of the stones, and of the chemical agents he employs.

"In order to be understood, it is indispensable to observe, that the impressions on paper are never exactly similar to the drawing upon the stone ; both the delicate tints and the dark ones change in their appearance : the artist will, however, recognize in them exact fac-similes of his original drawing, just as an engraver recognises his own plate in two unequal impressions. Since, then, a lithographic drawing changes

its appearance in printing, it is very important to be enabled to foresee these changes, and to avail one's-self of them so as to obtain better impressions. *This observation shows how important it is to have to deal with a good lithographic printer, who must necessarily be an intelligent artist, in order to succeed in his line of business.*

"The operation (of etching the drawing) must be performed with quickness and precision. Its object is, first, to clean off the dust which, in graining or polishing the stone, may have filled up its pores; secondly, by corroding slightly the surface, to destroy those small greasy particles which might by accident have adhered to the stone, and might thereby soil the impression; thirdly, by increasing the pores of the stone, to enable it to imbibe wet with more facility; fourthly, to render the chalk or the ink insoluble in water by means of the acid, which unites itself to the alkali contained in them." The process of etching drawings on the stone, as described in the "*Manual of Lithography*," is the one in general use both in this country and on the Continent. M. Raucour, however, hints that the mode is susceptible of improvement, and Mr. Hullmandel accordingly tried a series of experiments on drawings made by himself for that purpose, with a view to project a new and superior mode, which he has at length discovered, and his perseverance and ingenuity have been rewarded by a complete and satisfactory result. The secret of his new principle in etching drawings is of course confined to himself; but as all artists who confide their drawings to his care have the benefit of his discovery, no one has a right to complain. Mr. Hullmandel's improved method is considered by artists who have made trial of it to be more certain in its operation and superior in its effect to the ordinary mode; inasmuch as the impressions from a drawing prepared in this way are fac-similes of its appearance on the stone: whereas by the ordinary mode, the lighter tints are not preserved in their original strength, which gives a rawness to the tone of the print. This triumph over one of the most delicate and difficult operations of the art, has gained for him his high reputation as a lithographic printer.

While upon this part of the subject, it may be proper to speak of another branch of this discovery of Mr. Hullmandel, by means of which an artist has the power not only of re-touching a drawing, whether it has been worn out in printing or failed in its effect, so as to render it equal to a new drawing; but also of altering parts, or even the entire effect, without any diminution of the force of the drawing or the value of its tints. Of this improvement we have some striking proofs in a series of impressions from drawings so altered, by Messrs. Lane and

Harding, in a pamphlet entitled "An Account of some important Improvements in Lithographic Printing," circulated gratuitously.

The drawing when prepared is ready for the printer; and the stone, having been etched, gummed, and dried, is placed in the press, and its whole surface is wetted with a sponge that has been dipped in pure soft water; the parts not covered with chalk imbibe the wet which the grease repels: the printer then with a roller, charged evenly with printing ink, carefully applies it to the drawing, the greasy parts receiving the ink, and those which have imbibed the water repelling it. This process is, of course, repeated with every impression. In cases where the drawing has been a long time under the artist's hand and the chalk has consequently sunk into the stone, the tints may not appear sufficiently strong; to remedy this, the drawing is rolled in with a fat ink called preserving ink, which by remaining a day or two on the stone nourishes the tints and brings out the grease of the chalk more to the surface. Again, when the drawing "*runs smutty*" as the printers term it, i. e. when the dark tints are clogged up and will not print clearly, it is necessary to wash out the black colour from the drawing. This is done by applying spirits of turpentine, which dissolves the ink, and leaves only the grease in the stone. This operation is very curious to the uninitiated spectator, who, if he chance to be the artist, is alarmed at seeing his drawing apparently obliterated and disappearing under the sponge of the printer; he is quickly re-assured, however, by perceiving on a more close examination the drawing indicated by the greasy part of the chalk which remains in the stone, the black only having been washed out. It is then rolled in afresh, and the printing goes on as usual. In the alternate application, therefore, of the wet sponge and the greasy roller consists the process of rolling in the drawing. This done, the printer lays on the face of the stone a sheet of India paper, previously cut to the proper size, freed from its imperfections, damped, and pasted at the back in order that it may adhere to the sheet of plate paper, which having been properly damped, is then placed over it to form a back. A piece of clean paper is then laid over all to preserve the plate paper from soil, and the pressure is then applied, which produces the impression.

We have described the impression as being taken off on India paper. This is very generally employed in printing highly finished lithographic drawings, owing to the delicacy and softness of its fibre rendering it peculiarly adapted to absorb the ink from the lightest tints of the drawing. The purity of the materials which enter into its composition, and the pleasing neutral tint it possesses, are additional recommendations.

The costliness of fine India paper, and the extra expense attending the use of it in printing, owing to the additional time which the workman requires to place it properly, are the only reasons for its not being invariably used.

One of the most serious and vexatious obstacles which a lithographic printer has to encounter, arises from the extremely bad quality of the far greater portion of paper made in this country. English writing, plate, and drawing papers, though they may look beautifully white to the eye and be of a fine and even texture, are almost invariably composed of foul materials; and soap and alum enter largely into their composition. Coloured instead of white rags, too, are frequently employed; and they are bleached by the summary process of acid to render them white; so that, in short, a paper composed merely of white rag and pure water is scarcely to be found. Even where that is the case, our papers are harsh compared with the French, and by no means so absorbent. The purity and softness of the French paper is one great cause of the comparative superiority of their common lithographic prints. To prove this, it is only necessary to state this simple fact, that in working a paper, in the manufacture of which soap has been used, the process of damping and the pressure of the scraper occasion a deposit of saponaceous particles, which happening every time an impression is taken, after a few have been printed the whole surface of the stone becomes tinted with black, owing to the saponaceous deposit imbibing the ink. Likewise in printing a drawing upon hard or drawing paper, or upon the common writing papers which have been prepared with size, the presence of alum is detected by the paper refusing to absorb the lighter tints of the drawing, which inconvenience superadded (as is frequently the case) to the one before described, the drawing is in great danger of being spoiled. Indeed so irremediable is this evil, that in cases where delicate drawings are to be printed for colouring, it is the general practice to print them on soft or unsized papers, and size the impressions afterwards. It is almost impossible to print a chalk drawing on writing paper without spoiling both it and the impressions. Even ink drawings and writing suffer by the action of the alum and soap contained in those papers, and produce only imperfect impressions, and of those a limited number.

The indifferent quality of most of the paper made in England, as far as its *matériel* is concerned, is indeed a crying evil, and one which is sensibly felt in lithographic printing, owing to the circumstance of its being a chemical and not a merely mechanical operation. This inconvenience, however, has been materially abated by the successful ex-

ertions of Mr. Leapidge Smith of Paternoster Row, whose paper for purity, softness and smoothness of surface, and absorbent quality, has never been equalled in this country.

We have thus conducted the reader through the whole process of lithography, with as much clearness as our limits will allow. For more minute details we refer them to Mr. Hullmandel's "*Art of Drawing on Stone*," and to his translation of the "*Manual of Lithography*." In a future number we propose to give a view of the present state of lithography in England.

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ARTISTS AND DEALERS. LETTER TO THE EDITOR.

Sir,

HAVING seen your Prospectus, and approving most heartily both of your publication and the manner in which you propose to conduct it, I beg to offer you a few suggestions, which I trust will be received in as good part as they are well intended. You cannot, of course, be unaware that similar publications have been several times attempted without success, and therefore conclude that in making the bold attempt again, you are, or believe you are, prepared to triumph over the difficulties which have been hitherto found invincible. I need therefore scarcely even hint to you the course to be adopted to secure the support of those whose support is to be desired,—the careful selection of subjects calculated to excite interest at the same time that they afford instruction, and the strictest proof given that you shall be biassed by no little feeling of pique or partiality, or desire to promote any particular interest. Of the utility of such a publication there cannot be a doubt, having often myself heard artists and others interested in their pursuits, regret that there existed no acknowledged organ of their sentiments and feelings, and no means by which they might more peculiarly bring forward their claims and controversies before the public. But they are a particularly sensitive race, and would not readily trust their interests into the hands of one of their own body, whose prejudices, at least, if not his principles, might be supposed to be constantly interfering with his duties. Artists unfortunately are but too apt to look on their brother artists with most unreasonable suspicion; and they seem too much to believe that none can rise, or attempt to rise, except upon the reputation or ruin of another. Such feelings are surely unworthy not only of true genius, but even of what is claimed to be,

and ought to be, a liberal profession. Genius can and will always find out for itself, when it listeth, a road to distinction which no rivalry can possibly affect, and will always find a number of admirers to sympathize with it. The surest way to attain this is by a due love and reverence for nature, and she will always present to her worshipers fields wide and varied enough as the heart of man can desire to revel in and rise to eminence. I speak here not so much with reference to portrait as to historical and landscape painting, in which every one who strikes out, like the lamented Bonnington, a new style, is sure not only to find admirers, but to confer the most decided benefit on art itself: for every new admirer who can be converted into a purchaser, will never be contented with one particular acquisition, but will, though perhaps insensibly, find his tastes enlarged to the conception of the beauties of others.

Having mentioned Bonnington, perhaps I may be allowed to take notice of the many imitations of that excellent artist at present offered to the public as his productions, but which are, in fact, only got up by picture dealers for their own emolument. Bonnington's pictures, however, so beautifully exemplify all that is excellent in art blended with the simplicity of nature, that his imitators cannot attempt his style without rendering their efforts too glaring to pass for originals,—so artfully hidden is the principle by which the effect is produced, and so judiciously chosen is the style by one full of originality in himself. It has ever been the case that when talent such as he possessed is felt by the public, a host of imitators immediately arise and inundate the world with what may, no doubt, benefit themselves, but certainly not the art. It has happened with Bonnington, as it ever has done with all those who dare to think for themselves, that their works, while living, do not pay them half so well as the imitations of their style do the servile herd who crowd in upon their fame after their death. It is certainly difficult to stamp the mark of excellence upon a man during his early trials for fame; the world naturally view novelty in art with a jealous eye; it outstrips their ideas and judgement, because they have not been taught to look on nature through that particular medium; they want the authority of acknowledged taste to usher in the merit and explain it. This done, then comes the new aspirant's day, and his school as they term it, and we are sickened with the multiplication of that which, though excellent in itself, is execrable in its imitations. The progeny is sent forth in various ways and for various purposes: some do it from real love and admiration of the talent displayed, believing this to be the best method of representing what they see in nature:—this is honest,



and can only be regretted. Others take it up because it has become fashionable and found admirers, and they calculate upon the interest it has excited until they sicken the public, or some new style is struck out or made fashionable; while others have sunk one step in degradation deeper, and enlisted themselves under the dominion of dealers in such articles to impose upon the unwary. Thus "real Bonningtons" are daily brought forward, of course superior to all that have ever gone before, and the trump-up tale is too ingeniously and impudently told to excite suspicion. It is really lamentable to see men of unquestionable talent so infatuated as to embody in their works just so much as to lead the judicious eye to detect whence they borrowed their ideas. Why should this be? Nature surely is wide enough for her votaries; and the difficulty of studying from this great source cannot be greater than that of labouring after the thoughts of others. In nature there is always novelty, and that novelty always charming; but a second-hand view of it must of necessity keep down all original talent. Bonnington thought for himself, "the fields his study, nature was his book;" and surely it would be wiser to imitate his example than to imitate his works. But there is often an obstacle in the way,—the picture-dealer, to whom the necessities of the artist oblige him to fly sometimes even for his daily resource, and who, devoid of all natural taste or genius himself, compels his dependents to bow down servilely to that which he has hitherto found the most profitable. This evil cannot be remedied so long as patrons of the arts will go to such men for works of art, and take their ideas as the standards of taste. And yet who are these dealers? Some formerly second-rate furniture brokers, who on the strength of some lucky hit in finding a foolish purchaser, set themselves up as judges in such matters; while the best are but broken-down artists, who finding they could not succeed in that line, even with the aid of touching-up and repairing, as they call it, old pictures, convert themselves into dealers, perhaps into carvers and gilders, and make up in plausibility and assumption of knowledge for every other deficiency!

While the friends of Art are content to pin their faith upon the judgment of such men, who, with not half their taste, nevertheless persuade them into adopting their ideas, the mischief complained of must exist. These middle-men of the system will flourish at the cost of both purchaser and painter, and the rank and name of an artist sink in proportion. It is notorious that some men of great talent are even at this day so completely in the hands of dealers, as to receive a weekly stipend for what they do, and for their task-masters are obliged not only to rack their brains, but give to them an account of every hour's em-



ployment in the day, while the lover of the art will often pay a dealer more for one picture than the poor toiler can get from his pitiful wages for six months!—Whilst I am upon this subject, allow me also to recommend a vigilant eye to be kept upon those manufactories of old pictures, which so abundantly supply our modern collections. Those who have not witnessed the making-up of such articles, have no idea of the neatness and rapidity with which such things are done, or the ingenuity and ability evilly exercised upon them. There is no line of business in this nation of shopkeepers, not even horse-dealing, in which so much roguery has been practised, as in picture-dealing, and though exceedingly to the profit of the dealer, as exceedingly injurious to the Arts, to say nothing of the really meritorious artist.

The editor of the very excellently arranged and useful “*Account of the Pictures exhibited at the British Institution*,” has given in the preface a curious anecdote of a piece of roguery attempted on His late Majesty George III., and which prejudiced the mind of that monarch against forming a gallery of paintings at the same time that he formed his magnificent library. Similar cases have, no doubt, occurred in numberless other instances, and indeed no one at all conversant with such matters can fail to recall many such an attempt to mind. During the last year, I saw a picture publicly exhibited with scarcely any pretensions to mediocrity, but to which was boldly affixed the name of one of the first ornaments of the Orleans collection. The subject certainly was the same, but there finished the resemblance; and what makes the matter more worthy of remark is, that the genuine picture was sold only two years before by Mr. Christie, in Lord Radstock’s collection, thus rendering detection easy even to hundreds who had not seen the engravings of the collection. Over such practices then I beg you to keep a jealous eye, and perhaps the mere knowledge that there is such a means of exposure may prove of infinite service. Let the whole system of picture-dealing, of mock auctions, and mock exhibitions, be subjected to a strict surveillance; and then if buyers of pictures will still be imposed on, let it be entirely their own fault. Should it meet your approbation, you may perhaps some day hear from me again, giving an account of my adventures in picture-fancying, and the experience I have gathered; in the mean time I wish you all the success your undertaking deserves, and remain your obedient servant,

A PICTURE-FANCIER.

DISCOURSES DELIVERED TO THE STUDENTS OF THE ROYAL ACADEMY. BY SIR JOSHUA REYNOLDS, PRESIDENT\*.

DISCOURSE I.—Delivered at the Opening of the Royal Academy, January 2, 1769.

*The Advantages proceeding from the Institution of a Royal Academy.—Hints offered to the consideration of the Professors and Visitors.—That an implicit obedience to the Rules of Art be exacted from the Young Students.—That a premature disposition to a masterly dexterity be repressed.—That diligence be constantly recommended, and (that it may be effectual) directed to its proper object.*

GENTLEMEN,—An academy, in which the Polite Arts may be regularly cultivated, is at last opened among us by Royal munificence. This must appear an event in the highest degree interesting, not only to the artist, but to the whole nation.

It is indeed difficult to give any other reason, why an empire like that of Britain should so long have wanted an ornament so suitable to its greatness, than that slow progression of things, which naturally makes elegance and refinement the last effect of opulence and power.

An institution like this has often been recommended upon considerations merely mercantile; but an academy, founded upon such principles, can never effect even its own narrow purposes. If it has an origin no higher, no taste can ever be formed in manufactures; but if the higher arts of design flourish, these inferior ends will be answered of course.

We are happy in having a prince, who has conceived the design of such an institution, according to its true dignity; and who promotes the arts, as the head of a great, a learned, a polite, and a commercial nation; and I can now congratulate you, Gentlemen, on the accomplishment of your long and ardent wishes.

The numberless and ineffectual consultations which I have had with many in this assembly to form plans and concert schemes for an academy, afford a sufficient proof of the impossibility of succeeding but by the influence of Majesty. But there have, perhaps, been times, when even the influence of Majesty would have been ineffectual; and it is pleasing to reflect, that we are thus embodied, when every circumstance seems to concur from which honour and prosperity can probably arise.

There are at this time a greater number of excellent artists than were ever known before at one period in this nation; there is a general desire among our nobility to be distinguished as lovers and judges of the arts; there is a greater superfluity of wealth among the people to reward the professors; and, above all, we are patronized by a monarch, who, knowing the value of science and of elegance, thinks every art worthy of his notice, that tends to soften and humanise the mind.

After so much has been done by His Majesty, it will be wholly our fault, if our progress is not in some degree correspondent to the wisdom and generosity of the institution: let us show our gratitude in our diligence, that,

\* One of the avowed objects of this publication being to give to the artist in a cheap form all the standard Works relative to his profession in our own language, as well as in those of other nations, we commence with the Works of Sir J. Reynolds.

though our merit may not answer his expectations, yet at least our industry may deserve his protection.

But whatever may be our proportion of success, of this we may be sure, that the present institution will at least contribute to advance our knowledge of the arts, and bring us nearer to that ideal excellence, which it is the lot of genius always to contemplate and never to attain.

The principal advantage of an academy is, that, besides furnishing able men to direct the student, it will be a repository for the great examples of the art. These are the materials on which genius is to work, and without which the strongest intellect may be fruitlessly or deviously employed. By studying these authentic models, that idea of excellence which is the result of the accumulated experience of past ages, may be at once acquired; and the tardy and obstructed progress of our predecessors may teach us a shorter and easier way. The student receives at one glance the principles which many artists have spent their whole lives in ascertaining; and, satisfied with their effect, is spared the painful investigation by which they came to be known and fixed. How many men of great natural abilities have been lost to this nation, for want of these advantages! They never had an opportunity of seeing those masterly efforts of genius, which at once kindle the whole soul, and force it into sudden and irresistible approbation.

Raffaële, it is true, had not the advantage of studying in an academy; but all Rome, and the works of Michael Angelo in particular, were to him an academy. On the sight of the Capella Sistina, he immediately from a dry, Gothic, and even insipid manner, which attends to the minute accidental discriminations of particular and individual objects, assumed that grand style of painting, which improves partial representation by the general and invariable ideas of nature.

Every seminary of learning may be said to be surrounded with an atmosphere of floating knowledge, where every mind may imbibe somewhat congenial to its own original conceptions. Knowledge thus obtained has always something more popular and useful than that which is forced upon the mind by private precepts or solitary meditation. Besides, it is generally found that a youth more easily receives instruction from the companions of his studies, whose minds are nearly on a level with his own, than from those who are much his superiors; and it is from his equals only that he catches the fire of emulation.

One advantage, I will venture to affirm, we shall have in our academy, which no other nation can boast. We shall have nothing to unlearn. To this praise the present race of artists have a just claim. As far as they have yet proceeded, they are right. With us, the exertions of genius will henceforward be directed to their proper objects. It will not be as it has been in other schools, where he that travelled fastest, only wandered furthest from the right way.

Impressed as I am, therefore, with such a favourable opinion of my associates in this undertaking, it would ill become me to dictate to any of them. But as these institutions have so often failed in other nations; and as it is natural to think with regret how much might have been done, I must take leave to offer a few hints, by which those errors may be rectified and those defects supplied. These the professors and visitors may reject or adopt as they shall think proper.

I would chiefly recommend, that an implicit obedience to the *rules of art*, as established by the practice of the great masters, should be exacted from

the young students, That those models, which have passed through the approbation of ages, should be considered by them as perfect and infallible guides; as subjects for their imitation, not their criticism.

I am confident that this is the only efficacious method of making a progress in the arts; and that he who sets out with doubting, will find life finished before he becomes master of the rudiments: for it may be laid down as a maxim, that he who begins by presuming on his own sense, has ended his studies as soon as he has commenced them. Every opportunity, therefore, should be taken to discountenance that false and vulgar opinion, that rules are the fetters of genius; they are fetters only to men of no genius; as that armour, which upon the strong is an ornament and a defence, upon the weak and mis-shapen becomes a load, and cripples the body which it was made to protect.

How much liberty may be taken to break through those rules, and, as the poet expresses it,

"To snatch a grace beyond the reach of art,"

may be a subsequent consideration, when the pupils become masters themselves. It is then, when their genius has received its utmost improvement, that rules may possibly be dispensed with. But let us not destroy the scaffold, until we have raised the building.

The directors ought more particularly to watch over the genius of those students, who, being more advanced, are arrived at that critical period of study, on the nice management of which their future turn of taste depends. At that age it is natural for them to be more captivated with what is brilliant, than with what is solid, and to prefer splendid negligence to painful and humiliating exactness.

A facility in composing,—a lively and what is called a masterly handling of the chalk or pencil, are, it must be confessed, captivating qualities to young minds, and become of course the objects of their ambition. They endeavour to imitate these dazzling excellencies, which they will find no great labour in attaining. After much time spent in these frivolous pursuits, the difficulty will be to retreat; but it will be then too late; and there is scarce an instance of return to scrupulous labour, after the mind has been debauched and deceived by this fallacious mastery.

By this useless industry they are excluded from all power of advancing in real excellence. Whilst boys, they are arrived at their utmost perfection; they have taken the shadow for the substance; and make the mechanical felicity the chief excellence of the art, which is only an ornament, and of the merit of which few but painters themselves are judges.

This seems to me to be one of the most dangerous sources of corruption; and I speak of it from experience, not as an error which may possibly happen, but which has actually infected all foreign academies. The directors were probably pleased with this premature dexterity in the pupils, and praised their dispatch at the expense of their correctness.

But young men have not only this frivolous ambition of being thought masters of execution, inciting them on one hand, but also their natural sloth tempting them on the other. They are terrified at the prospect before them, of the toil required to attain exactness. The impetuosity of youth is disgusted at the slow approaches of a regular siege, and desires, from mere impatience of labour, to take the citadel by storm. They wish to find some shorter path to excellence, and hope to obtain the reward of eminence by

other means than those, which the indispensable rules of art have prescribed. They must therefore be told again and again, that labour is the only price of solid fame, and that whatever their force of genius may be, there is no easy method of becoming a good painter.

When we read the lives of the most eminent painters, every page informs us, that no part of their time was spent in dissipation. Even an increase of fame served only to augment their industry. To be convinced with what persevering assiduity they pursued their studies, we need only reflect on their method of proceeding in their most celebrated works. When they conceived a subject, they first made a variety of sketches; then a finished drawing of the whole; after that a more correct drawing of every separate part,—heads, hands, feet, and pieces of drapery; they then painted the picture, and after all retouched it from the life. The pictures, thus wrought with such pains, now appear like the effect of enchantment, and as if some mighty genius had struck them off at a blow.

But whilst diligence is thus recommended to the students, the visitors will take care that their diligence be effectual; that it be well directed, and employed on the proper object. A student is not always advancing because he is employed; he must apply his strength to that part of the art where the real difficulties lie; to that part which distinguishes it as a liberal art; and not by mistaken industry lose his time in that which is merely ornamental. The students, instead of vying with each other which shall have the readiest hand, should be taught to contend who shall have the purest and most correct outline; instead of striving which shall produce the brightest tint, or, curiously trifling, shall give the gloss of stuffs so as to appear real, let their ambition be directed to contend, which shall dispose his drapery in the most graceful folds, which shall give the most grace and dignity to the human figure.

I must beg leave to submit one thing more to the consideration of the visitors, which appears to me a matter of very great consequence, and the omission of which I think a principal defect in the method of education pursued in all the academies I have ever visited. The error I mean is, that the students never draw exactly from the living models which they have before them. It is not indeed their intention; nor are they directed to do it. Their drawings resemble the model only in the attitude. They change the form according to their vague and uncertain ideas of beauty, and make a drawing rather of what they think the figure ought to be, than of what it appears. I have thought this the obstacle that has stopped the progress of many young men of real genius; and I very much doubt whether a habit of drawing correctly what we see, will not give a proportionable power of drawing correctly what we imagine. He who endeavours to copy nicely the figure before him, not only acquires a habit of exactness and precision, but is continually advancing in his knowledge of the human figure; and though he seems to superficial observers to make a slower progress, he will be found at last capable of adding (without running into capricious wildness) that grace and beauty, which is necessary to be given to his more finished works, and which cannot be got by the moderns, as it was not acquired by the ancients, but by an attentive and well compared study of the human form.

What I think ought to enforce this method is, that it has been the practice (as may be seen by their drawings) of the great masters in the art. I will mention a drawing of Raffaele, *The Dispute of the Sacrament*, the print of

which, by Count Cailus, is in every hand. It appears, that he made his sketch from one model; and the habit he had of drawing exactly from the form before him, appears by his making all the figures with the same cap, such as his model then happened to wear;—so servile a copyist was this great man, even at a time when he was allowed to be at his highest pitch of excellence.

I have seen also academy figures by Annibale Caracci, though he was often sufficiently licentious in his finished works, drawn with all the peculiarities of an individual model.

This scrupulous exactness is so contrary to the practice of the academies, that it is not without great deference, that I beg leave to recommend it to the consideration of the visitors; and submit to them, whether the neglect of this method is not one of the reasons why students so often disappoint expectation, and, being more than boys at sixteen, become less than men at twenty.

In short, the method I recommend can only be detrimental where there are but few living forms to copy; for then students, by always drawing from one alone, will by habit be taught to overlook defects, and mistake deformity for beauty. But of this there is no danger; since the Council has determined to supply the academy with a variety of subjects; and indeed those laws which they have drawn up, and which the secretary will presently read for your confirmation, have in some measure precluded me from saying more upon this occasion. Instead, therefore, of offering my advice, permit me to indulge my wishes, and express my hope, that this Institution may answer the expectation of its Royal Founder; that the present age may vie in arts with that of Leo the Tenth; and that *the dignity of the dying art* (to make use of an expression of Pliny) may be revived under the reign of George the Third.

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DISCOURSE II.—Delivered to the Students on the Distribution of Prizes,  
December 11, 1769.

*The Course and Order of Study.—The different Stages of Art.—Much copying discountenanced.—The Artist at all times and in all places should be employed in laying up materials for the exercise of his Art.*

Gentlemen,—I congratulate you on the honour which you have just received. I have the highest opinion of your merits, and could wish to show my sense of them in something which possibly may be more useful to you than barren praise. I could wish to lead you into such a course of study as may render your future progress answerable to your past improvement; and, whilst I applaud you for what has been done, remind you how much yet remains to attain perfection.

I flatter myself, that from the long experience I have had, and the unceasing assiduity with which I have pursued those studies, in which, like you, I have been engaged, I shall be acquitted of vanity in offering some hints to your consideration. They are indeed in a great degree founded upon my own mistakes in the same pursuit. But the history of errors, properly managed, often shortens the road to truth. And although no method of study, that I can offer, will of itself conduct to excellence, yet it may preserve industry from being misapplied.

In speaking to you of the theory of the art, I shall only consider it as it has a relation to the *method* of your studies.

Dividing the study of painting into three distinct periods, I shall address you as having passed through the first of them, which is confined to the rudiments; including a facility of drawing any object that presents itself, a tolerable readiness in the management of colours, and an acquaintance with the most simple and obvious rules of composition.

This first degree of proficiency is, in painting, what grammar is in literature, a general preparation for whatever species of the art the student may afterwards choose for his more particular application. The power of drawing, modelling, and using colours, is very properly called the language of the art; and in this language, the honours you have just received prove you to have made no inconsiderable progress.

When the artist is once enabled to express himself with some degree of correctness, he must then endeavour to collect subjects for expression; to amass a stock of ideas, to be combined and varied as occasion may require. He is now in the second period of study, in which his business is to learn all that has been known and done before his own time. Having hitherto received instructions from a particular master, he is now to consider the Art itself as his master. He must extend his capacity to more sublime and general instructions. Those perfections which lie scattered among various masters, are now united in one general idea, which is henceforth to regulate his taste, and enlarge his imagination. With a variety of models thus before him, he will avoid that narrowness and poverty of conception which attends a bigoted admiration of a single master, and will cease to follow any favourite where he ceases to excel. This period is, however, still a time of subjection and discipline. Though the student will not resign himself blindly to any single authority, when he may have the advantage of consulting many, he must still be afraid of trusting his own judgement, and of deviating into any track where he cannot find the footsteps of some former master.

The third and last period emancipates the student from subjection to any authority, but what he shall himself judge to be supported by reason. Confiding now in his own judgement, he will consider and separate those different principles to which different modes of beauty owe their original. In the former period he sought only to know and combine excellence, wherever it was to be found, into one idea of perfection; in this he learns what requires the most attentive survey, and the most subtle disquisition, to discriminate perfections that are incompatible with each other.

He is from this time to regard himself as holding the same rank with those masters whom he before obeyed as teachers; and as exercising a sort of sovereignty over those rules which have hitherto restrained him. Comparing now no longer the performances of art with each other, but examining the art itself by the standard of nature, he corrects what is erroneous, supplies what is scanty, and adds, by his own observation, what the industry of his predecessors may have yet left wanting to perfection. Having well established his judgement, and stored his memory, he may now without fear try the power of his imagination. The mind that has been thus disciplined, may be indulged in the warmest enthusiasm, and venture to play on the borders of the wildest extravagance. The habitual dignity which long converse with the greatest minds has imparted to him, will display itself in all his attempts; and he will stand among his instructors, not as an imitator, but a rival.

These are the different stages of the art. But as I now address myself



particularly to those students who have been this day rewarded for their happy passage through the first period, I can with no propriety suppose they want any help in the initiatory studies. My present design is to direct your view to distant excellence, and to show you the readiest path that leads to it. Of this I shall speak with such latitude, as may leave the province of the professor uninvaded; and shall not anticipate those precepts, which it is his business to give, and your duty to understand.

It is indisputably evident that a great part of every man's life must be employed in collecting materials for the exercise of genius. Invention, strictly speaking, is little more than a new combination of those images which have been previously gathered and deposited in the memory; nothing can come of nothing: he who has laid up no materials, can produce no combinations.

A student unacquainted with the attempts of former adventurers, is always apt to overrate his own abilities; to mistake the most trifling excursions for discoveries of moment, and every coast new to him, for a new-found country. If by chance he passes beyond his usual limits, he congratulates his own arrival at those regions which they who have steered a better course have long left behind them.

The productions of such minds are seldom distinguished by an air of originality: they are anticipated in their happiest efforts: and if they are found to differ in any thing from their predecessors, it is only in irregular sallies, and trifling conceits. The more extensive, therefore, your acquaintance is with the works of those who have excelled, the more extensive will be your powers of invention; and what may appear still more like a paradox, the more original will be your conceptions. But the difficulty on this occasion is to determine what ought to be proposed as models of excellence, and who ought to be considered as the properest guides.

To a young man just arrived in Italy, many of the present painters of that country are ready enough to obtrude their precepts, and to offer their own performances as examples of that perfection which they affect to recommend. The modern, however, who recommends himself as a standard, may justly be suspected as ignorant of the true end, and unacquainted with the proper object, of the art which he professes. To follow such a guide, will not only retard the student, but mislead him.

On whom then can he rely, or who shall show him the path that leads to excellence? The answer is obvious: those great masters who have travelled the same road with success are the most likely to conduct others. The works of those who have stood the test of ages, have a claim to that respect and veneration to which no modern can pretend. The duration and stability of their fame is sufficient to evince that it has not been suspended upon the slender thread of fashion and caprice, but bound to the human heart by every tie of sympathetic approbation.

There is no danger of studying too much the works of those great men; but how they may be studied to advantage is an inquiry of great importance.

Some who have never raised their minds to the consideration of the real dignity of the art, and who rate the works of an artist in proportion as they excel or are defective in the mechanical parts, look on theory as something that may enable them to talk but not to paint better; and confining themselves entirely to mechanical practice, very assiduously toil on in the drudgery of copying; and think they make a rapid progress while they faithfully ex-



hibit the minutest part of a favourite picture. This appears to me a very tedious, and I think a very erroneous method of proceeding. Of every large composition, even of those which are most admired, a great part may be truly said to be *common-place*. This, though it takes up much time in copying, conduces little to improvement. I consider general copying as a delusive kind of industry; the student satisfies himself with the appearance of doing something; he falls into the dangerous habit of imitating without selecting, and of labouring without any determinate object: as it requires no effort of the mind, he sleeps over his work: and those powers of invention and composition which ought particularly to be called out, and put in action, lie torpid, and lose their energy for want of exercise.

How incapable those are of producing any thing of their own, who have spent much of their time in making finished copies, is well known to all who are conversant with our art.

To suppose that the complication of powers, and variety of ideas necessary to that mind which aspires to the first honours in the art of painting, can be obtained by the frigid contemplation of a few single models, is no less absurd, than it would be in him who wishes to be a poet, to imagine that by translating a tragedy he can acquire to himself sufficient knowledge of the appearances of nature, the operations of the passions, and the incidents of life.

The great use in copying, if it be at all useful, should seem to be in learning to colour; yet even colouring will never be perfectly attained by servilely copying the model before you. An eye critically nice can only be formed by observing well-coloured pictures with attention: and by close inspection and minute examination, you will discover, at last, the manner of handling, the artifices of contrast, glazing, and other expedients, by which good colourists have raised the value of their tints, and by which nature has been so happily imitated.

I must inform you, however, that old pictures, deservedly celebrated for their colouring, are often so changed by dirt and varnish, that we ought not to wonder if they do not appear equal to their reputation in the eyes of inexperienced painters, or young students. An artist whose judgement is matured by long observation, considers rather what the picture once was, than what it is at present. He has by habit acquired a power of seeing the brilliancy of tints through the cloud by which it is obscured. An exact imitation, therefore, of those pictures, is likely to fill the student's mind with false opinions; and to send him back a colourist of his own formation, with ideas equally remote from nature and from art, and from the genuine practice of the masters, and the real appearances of things.

Following these rules, and using these precautions, when you have clearly and distinctly learned in what good colouring consists, you cannot do better than have recourse to nature herself, who is always at hand, and in comparison of whose true splendour the best-coloured pictures are but faint and feeble.

However, as the practice of copying is not entirely to be excluded, since the mechanical practice of painting is learned in some measure by it, let those choice parts only be selected which have recommended the work to notice. If its excellence consists in its general effect, it would be proper to make slight sketches of the machinery and general management of the picture. Those sketches should be kept always by you for the regulation of

your style. Instead of copying the touches of those great masters, copy only their conceptions. Instead of treading in their footsteps, endeavour only to keep the same road. Labour to invent on their general principles and way of thinking. Possess yourself with their spirit. Consider with yourself how a Michael Angelo or a Raffaele would have treated this subject : and work yourself into a belief that your picture is to be seen and criticized by them when completed. Even an attempt of this kind will rouse your powers.

But as mere enthusiasm will carry you but a little way, let me recommend a practice that may be equivalent to, and will perhaps more efficaciously contribute to your advancement, than even the verbal corrections of those masters themselves, could they be obtained. What I would propose is, that you should enter into a kind of competition, by painting a similar subject, and making a companion to any picture that you consider as a model. After you have finished your work, place it near the model, and compare them carefully together. You will then not only see, but feel your own deficiencies more sensibly than by precepts or any other means of instruction. The true principles of painting will mingle with your thoughts. Ideas thus fixed by sensible objects, will be certain and definitive; and sinking deep into the mind, will not only be more just, but more lasting than those presented to you by precepts only; which will always be fleeting, variable, and undetermined.

This method of comparing your own efforts with those of some great master, is indeed a severe and mortifying task, to which none will submit, but such as have great views, with fortitude sufficient to forgo the gratifications of present vanity for future honour. When the student has succeeded in some measure to his own satisfaction, and has felicitated himself on his success, to go voluntarily to a tribunal where he knows his vanity must be humbled, and all self-approbation must vanish, requires not only great resolution but great humility. To him, however, who has the ambition to be a real master, the solid satisfaction which proceeds from a consciousness of his advancement, (of which seeing his own faults is the first step,) will very abundantly compensate for the mortification of present disappointment. There is, besides, this alleviating circumstance. Every discovery he makes, every acquisition of knowledge he attains, seems to proceed from his own sagacity; and thus he acquires a confidence in himself sufficient to keep up the resolution of perseverance.

We all must have experienced how lazily, and consequently how ineffectually, instruction is received when forced upon the mind by others. Few have been taught to any purpose, who have not been their own teachers. We prefer those instructions which we have given ourselves, from our affection to the instructor; and they are more effectual, from being received into the mind at the very time when it is most open and eager to receive them.

With respect to the pictures that you are to choose for your models, I could wish that you would take the world's opinion rather than your own. In other words, I would have you choose those of established reputation, rather than follow your own fancy. If you should not admire them at first, you will, by endeavouring to imitate them, find that the world has not been mistaken.

It is not an easy task to point out those various excellencies for your imitation, which lie distributed amongst the various schools. An endeavour to

do this may perhaps be the subject of some future discourse. I will, therefore, at present only recommend a model for style in painting, which is a branch of the art more immediately necessary to the young student. Style in painting is the same as in writing, a power over materials, whether words or colours, by which conceptions or sentiments are conveyed. And in this Ludovico Caracci (I mean in his best works) appears to me to approach the nearest to perfection. His unaffected breadth of light and shadow, the simplicity of colouring, which, holding its proper rank, does not draw aside the least part of the attention from the subject, and the solemn effect of that twilight which seems diffused over his pictures, appear to me to correspond with grave and dignified subjects, better than the more artificial brilliancy of sunshine which enlightens the pictures of Titian: though Tintoret thought that Titian's colouring was the model of perfection, and would correspond even with the sublime of Michael Angelo; and that if Angelo had coloured like Titian, or Titian designed like Angelo, the world would once have had a perfect painter.

It is our misfortune, however, that those works of Caracci which I would recommend to the student, are not often found out of Bologna. *The St. Francis in the midst of his Friars*;—*The Transfiguration*;—*The Birth of St. John the Baptist*;—*The Calling of St. Matthew*;—*The St. Jerome*;—*The Fresco Paintings* in the Zampieri palace, are all worthy the attention of the student. And I think those who travel would do well to allot a much greater portion of their time to that city, than it has been hitherto the custom to bestow.

In this art, as in others, there are many teachers who profess to show the nearest way to excellence; and many expedients have been invented by which the toil of study might be saved. But let no man be seduced to idleness by specious promises. Excellence is never granted to man, but as the reward of labour. It argues indeed no small strength of mind to persevere in habits of industry, without the pleasure of perceiving those advances, which, like the hand of a clock, whilst they make hourly approaches to their point, yet proceed so slowly as to escape observation. A facility of drawing, like that of playing upon a musical instrument, cannot be acquired but by an infinite number of acts. I need not, therefore, enforce by many words the necessity of continual application; nor tell you that the port-crayon ought to be for ever in your hands. Various methods will occur to you by which this power may be acquired. I would particularly recommend, that after your return from the academy, (where I suppose your attendance to be constant,) you would endeavour to draw the figure by memory. I will even venture to add, that by perseverance in this custom, you will become able to draw the human figure tolerably correct, with as little effort of the mind as is required to trace with a pen the letters of the alphabet.

That this facility is not unattainable, some members in this academy give a sufficient proof. And be assured, that if this power is not acquired whilst you are young, there will be no time for it afterwards: at least the attempt will be attended with as much difficulty as those experience who learn to read or write after they have arrived to the age of maturity.

But while I mention the port-crayon as the student's constant companion, he must still remember, that the pencil is the instrument by which he must hope to obtain eminence. What, therefore, I wish to impress upon you is, that whenever an opportunity offers, you may paint your studies instead of drawing them. This will give you such a facility in using colours, that in

time they will arrange themselves under the pencil, even without the attention of the hand that conducts it. If one act excluded the other, this advice could not with any propriety be given. But if painting comprises both drawing and colouring, and if by a short struggle of resolute industry, the same expedition is attainable in painting as in drawing on paper, I cannot see what objection can justly be made to the practice; or why that should be done by parts, which may be done altogether.

If we turn our eyes to the several schools of Painting, and consider their respective excellencies, we shall find that those who excel most in colouring, pursued this method. The Venetian and Flemish schools, which owe much of their fame to colouring, have enriched the cabinets of the collectors of drawings with very few examples. Those of Titian, Paul Veronese, Tintoret, and the Bassans, are in general slight and undetermined. Their sketches on paper are as rude as their pictures are excellent in regard to harmony of colouring. Correggio and Baroccio have left few, if any, finished drawings behind them. And in the Flemish school, Rubens and Vandyck made their designs for the most part either in colours, or in *chiaro-oscuro*. It is as common to find studies of the Venetian and Flemish painters on canvas, as of the schools of Rome and Florence on paper. Not but that many finished drawings are sold under the names of those masters. Those, however, are undoubtedly the productions either of engravers or their scholars, who copied their works.

These instructions I have ventured to offer from my own experience; but as they deviate widely from received opinions, I offer them with diffidence; and when better are suggested, shall retract them without regret.

There is one precept, however, in which I shall only be opposed by the vain, the ignorant, and the idle. I am not afraid that I shall repeat it too often. You must have no dependence on your own genius. If you have great talents, industry will improve them; if you have but moderate abilities, industry will supply their deficiency. Nothing is denied to well-directed labour: nothing is to be obtained without it. Not to enter into metaphysical discussions on the nature or essence of genius, I will venture to assert, that assiduity unabated by difficulty, and a disposition eagerly directed to the object of its pursuit, will produce effects similar to those which some call the result of *natural powers*.

Though a man cannot at all times, and in all places, paint or draw, yet the mind can prepare itself by laying in proper materials, at all times, and in all places. Both Livy and Plutarch, in describing Philopœmen, one of the ablest generals of antiquity, have given us a striking picture of a mind always intent on its profession, and by assiduity obtaining those excellencies which some all their lives vainly expect from nature. I shall quote the passage in Livy at length, as it runs parallel with the practice I would recommend to the painter, sculptor, and architect.

"Philopœmen was a man eminent for his sagacity and experience in choosing ground, and in leading armies; to which he formed his mind by perpetual meditation, in times of peace as well as war. When, in any occasional journey, he came to a strait difficult passage, if he was alone, he considered with himself, and if he was in company he asked his friends, what it would be best to do if in this place they had found an enemy, either in the front or in the rear, on the one side or on the other. 'It might happen,' says he, 'that the enemy to be opposed might come on drawn up in regular

lines, or in a tumultuous body, formed only by the nature of the place.' He then considered a little what ground he should take; what number of soldiers he should use, and what arms he should give them; where he should lodge his carriages, his baggage, and the defenceless followers of his camp; how many guards, and of what kind, he should send to defend them; and whether it would be better to press forward along the pass, or recover by retreat his former station: he would consider likewise where his camp could most commodiously be formed; how much ground he should inclose within his trenches; where he should have the convenience of water, and where he might find plenty of wood and forage; and when he should break up his camp on the following day, through what road he could most safely pass, and in what form he should dispose his troops. With such thoughts and disquisitions he had from his early years so exercised his mind, that on these occasions nothing could happen which he had not been already accustomed to consider."

I cannot help imagining that I see a promising young painter equally vigilant, whether at home or abroad, in the streets or in the fields. Every object that presents itself, is to him a lesson. He regards all Nature with a view to his profession; and combines her beauties, or corrects her defects. He examines the countenance of men under the influence of passion; and often catches the most pleasing hints from subjects of turbulence or deformity. Even bad pictures themselves supply him with useful documents; and, as Lionardo da Vinci has observed, he improves upon the fanciful images that are sometimes seen in the fire, or are accidentally sketched upon a discoloured wall.

The artist who has his mind thus filled with ideas, and his hand made expert by practice, works with ease and readiness; whilst he who would have you believe that he is waiting for the inspirations of genius, is in reality at a loss how to begin; and is at last delivered of his monsters, with difficulty and pain.

The well-grounded painter, on the contrary, has only maturely to consider his subject, and all the mechanical parts of his art follow without his exertion. Conscious of the difficulty of obtaining what he possesses, he makes no pretensions to secrets, except those of closer application. Without conceiving the smallest jealousy against others, he is contented that all shall be as great as himself, who have undergone the same fatigue; and as his pre-eminence depends not upon a trick, he is free from the painful suspicions of a juggler, who lives in perpetual fear lest his trick should be discovered.

[*To be continued.*]

## MISCELLANEA.

*Royal Academy.*—On Friday, the 10th of November last, being the Sixty-second Anniversary of the Foundation of the Royal Academy of Arts, a general assembly of the Academicians was held at their apartments in Somerset House, when the following distributions of premiums took place: viz.—To Mr. D. M'Clise, for the best Copy made in the Painting School, the Silver Medal, and the Lectures of the Professors Barry, Opie, and Fuseli, handsomely bound and inscribed.—Mr. W. Smith, for the next best Copy made in the Painting School, the Silver Medal.—Mr. D. M'Clise, for the best Drawing from the Life, the Silver Medal.—Mr. R. Stokes, for the best Drawing of the River Front of Greenwich Hospital, the Silver Medal.—Mr. E. P. Novello, for the best Drawing from the Antique, the Silver Medal.—Mr. W. Wooles, for the best Model from the Antique, the Silver Medal.—A short Address to the Students was delivered by the President. The general assembly afterwards proceeded to appoint Officers for the ensuing year; when Sir M. A. Shee was unanimously re-elected President.—*Old Council*: J. Constable and D. Wilkie, Esqrs., Sir J. Wyatville, and E. H. Baily, Esq.—*New Council*: C. L. Eastlake, R. Westmacott, R. Smirke, jun., and H. Bone, Esqrs.—Visitors in the Life Academy; *Old List*: W. Mulready, J. M. W. Turner, C. R. Leslie, and H. W. Pickersgill, Esqrs.—*New List*: A. E. Chalon, A. Cooper, C. L. Eastlake, J. Constable, and T. Stothard, Esqrs.—Visitors in the Painting School; *Old List*: H. Howard, J. M. W. Turner, C. R. Leslie, Esqrs., and Sir M. A. Shee. *New List*: J. Constable, C. L. Eastlake, J. Jackson, and T. Philips, Esqrs.—*Auditors re-elected*: W. Mulready, J. M. W. Turner, and R. Westmacott, Esqrs.

On Monday the 25th of January, 1830, the members of the Royal Academy assembled at Somerset House for the purpose of electing a President in the room of the late Sir T. Lawrence. The election commenced at about 9 o'clock, and terminated in favour of Martin Archer Shee, Esq., who has subsequently received the honour of knighthood.

D. Wilkie, Esq. has been appointed Portrait Painter in ordinary to the King, a situation not only of honour, but of considerable emolument; as it falls within his province to paint the portraits of His Majesty, &c. for foreign courts, and as marks of royal favour for distinguished personages.

C. L. Eastlake, Esq., so well known by his paintings of Italian Banditti, is the new Academician in the room of the late G. Dawe, Esq.,

and W. F. Witherington has been elected an Associate in the place of Mr. Eastlake.

The Lectures recommence on the 14th and 17th days of February, with the courses on Sculpture and Painting by Messrs. Westmacott and Phillips, to be continued every week on Mondays and Thursdays.

The Academy we understand have been for some time past accumulating funds for the purpose of erecting more commodious Exhibition-rooms. The present have long been felt to be far inadequate to the demands of the exhibitors, and it has only been the want of means that has occasioned delay in supplying the requisite space. We have heard further particulars, but the fact of intention is sufficiently gratifying to announce; and we feel assured that no very insuperable difficulties will be found to exist where the will to meet them honestly exists also. We trust that the presidency of Sir M. Shee will hereafter have long to be remembered as distinguished by the erection of a building worthy of the Academy.

*British Institution.*—The Gallery of this Institution opens for the present season on the 31st day of January, with an exhibition of paintings by modern artists. We shall give a review in our next Number, of the pictures; but at present we are only able to say that there are more exhibited this time than on any former similar occasion. Collins has one, we think, superior to any of his we have before seen; and Newton, Fraser, Hart, and others, will be found to have added even to their deserved reputations.

At the close of the last season the Governors liberally allowed an Exhibition of pictures, by the late Sir T. Lawrence, to be opened for the benefit of his estate, when the following pictures were exhibited.

Catalogue of the works of the late *Sir Thomas Lawrence, P.R.A.*

No.

NORTH ROOM\*.—*North End.*

- 1 His Most Gracious Majesty George the Fourth.—*His Majesty.*†
- 2 Small Portrait of His Most Gracious Majesty George the Fourth‡.—*His Majesty.*
- 3 The Prince Metternich.—*His Majesty.*
- 4 General Tchernicheff.—*His Majesty.*
- 5 General Overoff.—*His Majesty.*
- 6 The Earl Bathurst, K.G.—*His Majesty.*

\* The whole of the pictures in this room were painted by order of His late Majesty George IV. for the Waterloo Gallery at Windsor.

† The Proprietors' names are printed in Italics.

‡ This picture we believe was painted by an Assistant of the late Sir T. Lawrence, though it is certainly a very excellent copy.



NORTH ROOM.—*East Side.*

- 7 Field Marshal The Prince Blucher.—*His Majesty.*
- 8 The Cardinal Consalvi.—*His Majesty.*
- 9 Field Marshal Arthur Duke of Wellington, K.G. bearing the Sword of State.—*His Majesty.*
- 10 His late Holiness Pope Pius VII.—*His Majesty.*
- 11 The Hetman Platoff.—*His Majesty.*

NORTH ROOM.—*South End.*

- 12 The late Earl of Liverpool, K.G.—*His Majesty.*
- 13 The Baron Hardenburg.—*His Majesty.*
- 14 The Count Capo d'Istria.—*His Majesty.*
- 15 The Count Nesselrode.—*His Majesty.*
- 16 The late Marquess of Londonderry, K.G.—*His Majesty.*

NORTH ROOM.—*West Side.*

- 17 Frederick William the Third, King of Prussia.—*His Majesty.*
- 18 Francis the Second, Emperor of Austria.—*His Majesty.*
- 19 Charles the Tenth, King of France.—*His Majesty.*
- 20 The Archduke Charles.—*His Majesty.*
- 21 Alexander, Emperor of all the Russias.—*His Majesty.*

MIDDLE ROOM.—*North End.*

- 22 The Lady Emily Cowper.—*Earl Comper.*
- 23 Mrs. Harford.—*R. H. Davis, Esq. M.P.*
- 24 The Countess of Normanton.—*Earl of Normanton.*
- 25 The Marquess of Londonderry, K.G.—*Marquess Camden, K.G.*
- 26 The Countess Gower.—*Earl Gower.*
- 27 The Honourable Mrs. Hope.—*Thomas Hope, Esq.*
- 28 Master Hope.—*Thomas Hope, Esq.*

MIDDLE ROOM.—*East Side.*

- 29 Lady Georgiana Gordon, the present Duchess of Bedford.—*The Duke of Bedford.*
- 30 Lady Grantham.—*Lord Grantham.*
- 31 Sir Francis Baring, Bt., John Baring, Esq., and J. Wall, Esq.—*Sir Thomas Baring, Bt. M.P.*
- 32 Lady Georgiana Agar Ellis and Son.—*The Hon. G. A. Ellis, M.P.*
- 33 Hamlet.—*Sir Thomas Baring, Bt. M.P.*
- 34 His Royal Highness Prince Leopold, K.G.—*H.R.H. Prince Leopold, K.G.*
- 35 Lady Baring, Mrs. Wall, Sir Thomas Baring, Bt., Master Baring Wall, and Master Francis Baring.—*Sir Thomas Baring, Bt. M.P.*

- 36 The Baron Gentz.—*His Majesty.*
- 37 The late John Julius Angerstein, Esq.—*John Angerstein, Esq.*
- 38 Lady Georgiana Fane.—*Earl of Westmorland, K.G.*

MIDDLE ROOM.—*South End.*

- 39 The Countess Cowper.—*Viscount Melbourne.*
- 40 Her Royal Highness the Princess Charlotte ; (a drawing).—*A. Keightley, Esq.*
- 41 The Earl of Aberdeen, K.T.—*Earl of Aberdeen, K.T.*
- 42 The Right Hon. Sir William Grant.—*The Rolls Court.*
- 43 The Children of John Angerstein, Esq.—*John Angerstein, Esq.*
- 44 The Marquess of Lansdowne.—*Marquess of Lansdowne.*
- 45 Richard Hart Davis, Esq. M.P.—*R. H. Davis, Esq. M.P.*
- 46 Miss Thayer.—*F. Knight, Esq.*

MIDDLE ROOM.—*West Side.*

- 47 Sir Edmund Carrington, M.P.—*Sir Edmund Carrington, M.P.*
- 48 Mrs. Littleton.—*E. J. Littleton, Esq. M.P.*
- 49 The Hon. Charles William Lambton.—*Lord Durham.*
- 50 The late Earl of Liverpool.—*Rt. Hon. Sir R. Peel, Bt. M.P.*
- 51 The Lord Durham.—*Lord Durham.*
- 52 Donna Maria de Gloria.—*His Majesty.*
- 53 The Duke of Wellington, K.G.—*Rt. Hon. Sir R. Peel, Bt. M.P.*
- 54 The Children of Charles B. Calmady, Esq.—*Charles B. Calmady, Esq.*
- 55 Lady Peel.—*Rt. Hon. Sir R. Peel, Bt. M.P.*
- 56 The late Rt. Hon. George Canning.—*Rt. Hon. Sir R. Peel, Bt. M.P.*
- 57 Rt. Hon. John Wilson Croker, M.P.—*Rt. Hon. J. W. Croker, M.P.*
- 58 Miss Croker.—*Rt. Hon. J. W. Croker, M.P.*
- 59 Miss Murray.—*Rt. Hon. Sir G. Murray, M.P.*
- 60 The Duke of Bedford.—*The Duke of Bedford.*
- 61 The late Sir Thomas Lawrence, P.R.A.—*His Majesty.*

DRAWINGS.

- 62 Mrs. Wolfe.—*Miss Croft.*
- 63 The Hon. Miss Upton.—*Viscount Templetown.*
- 64 The Countess Rosalie.—*John Meredith, Esq.*
- 65 The late Duchess of Devonshire.—*The Duke of Devonshire.*
- 66 The Cardinal Consalvi.—*The Marquess of Bristol.*

SOUTH ROOM.—*North End.*

- 67 The late John Kemble in the character of Cato.—*A. Keightley, Esq.*  
 "Eternity! thou pleasing, dreadful thought!"

- 68 Lady Wigram.—*Sir Robert Wigram, Bart.*
- 69 The Viscount Seaham.—*Marquess of Londonderry.*
- 70 The Marchioness of Londonderry.—*Marquess of Londonderry.*
- 71 Mrs. Angerstein.—*J. Angerstein, Esq.*
- 72 Miss Capel.—*John Capel, Esq. M.P.*
- 73 Miss Siddons.—*Duke of Bedford.*

SOUTH ROOM.—*East Side.*

- 74 His Royal Highness Prince George of Cumberland.—*His Majesty.*
- 75 The Marchioness of Londonderry and Lord Seaham.—*The Marquess of Londonderry.*
- 76 His Royal Highness the Duke of Clarence\*, K.G.—*H.R.H. the Duke of Clarence.*
- 77 The Duchess of Richmond.—*The Duke of Richmond.*
- 78 Benjamin West, Esq.—*His Majesty.*

SOUTH ROOM.—*South End.*

- 79 Sir Jeffry Wyatville.—*His Majesty.*
- 80 Francis Chaplin, Esq. M.P.—*Francis Chaplin, Esq. M.P.*
- 81 Vice-Admiral Sir Edward Codrington, G.C.B.—*Sir Edward Codrington, G.C.B.*
- 82 Satan!—*A. Keightley, Esq.*

Awake, arise, or be for ever fallen!

- 83 The late Samuel Lysons, Esq.—*Rev. Daniel Lysons.*
- 84 Mr. Samuel Woodburne.—*Mr. Samuel Woodburne.*

SOUTH ROOM.—*West Side.*

- 85 John Soane, Esq. R.A.—*John Soane, Esq. R.A.*
- 86 His Royal Highness the Duke of Cambridge, K.G.—*His Majesty.*
- 87 The late John Kemble in the character of Hamlet.—*His Majesty.*
- 88 His Royal Highness the Duke of York, K.G.—*His Majesty.*
- 89 The Prince Schwartzburg.—*His Majesty.*
- 90 The late Right Hon. George Canning, M.P.—*His Majesty.*
- 91 The Portrait of the late Sir Thomas Lawrence, P.R.A. at the age of sixteen; his first attempt in Oil Painting.—*John Meredith, Esq.*

[Several of the pictures having been removed before the close of the exhibition, the following were put in their place.]

- 92 The Duc D'Angoulême.—*His Majesty.*
- 93 Lord Seaforth.—*Lord Seaforth.*
- 94 Mrs. Hope Mackenzie.—*H. Mackenzie, Esq.*

\* His present Majesty (removed upon his accession to the North Room).

A memoir of the lamented President having been promised by his friend the "Bard of Hope," we shall look with much anxiety for its announcement before we enter into any details respecting Sir T. Lawrence's productions. Sufficient opportunities however will be found before to notice them if it be found advisable, but which many reasons unite to dissuade us from doing at present.

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The *Society of British Artists*, Suffolk-street, Pall Mall East, have sent round circulars, announcing that they will receive works in the various departments of painting, (in oil and water colours,) sculpture, architecture and engraving, for the ensuing exhibition on the 7th and 8th days of March next, subject to the following regulations.

1. Works of art, sent for exhibition, must have the names of the respective artists conspicuously marked thereon, and (if more than one) they must be numbered; to which a list, (addressed to the Secretary,) containing a written description of the several performances, with the artist's residence, must correspond.

2. Quotations and descriptions to be subject to the approbation of the committee.

3. No picture or drawing can be admitted without a frame.

4. No copy from any work of art, except enamels and miniatures, can be admitted.

5. No work of art, which has been publicly exhibited or exposed for sale in London, can be admitted without a special order from the committee.

6. Works of art, intended for sale, must have their respective prices, with or without the frames, inserted in the list addressed to the Secretary.

7. All moneys arising from the sale of works in the exhibition will be paid to the respective artists, without any deduction whatever, when received from the purchasers.

8. All works of art must be delivered at the rooms of the Society free of expense.

9. No works of art can be returned until after the close of the exhibition.

10. The Society will take the utmost care of all works of art entrusted to their charge, but they cannot hold themselves responsible for any damage accidentally incurred whilst in their possession.

11. That no picture or work of art, after being received by the committee, can on any pretence whatever be allowed to be taken away from the rooms until the close of the exhibition.

*National Gallery, Pall Mall.*—One of the most important events in the world of Art, during the last month, has been the accession to the National Gallery of the late Rev. Holwell Carr's very splendid collection of paintings, bequeathed by him to the nation. It is a truly munificent bequest, worthy of the exalted taste and disinterested attachment to the Arts for which the testator was so distinguished; and the example, we trust, will not be lost on many we could name who shared the same feelings with him. In our next Number we shall endeavour to give some account of this very excellent collection, and feel proud to pay our tribute of respect and gratitude to the memory of the donor.

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A new Society for the Exhibition of Paintings in Water Colours has been proposed and strongly supported; the limited number of members, and the unlimited number of their pictures, rendering the present Society in fact a monopoly of this popular branch of Art. Why should societies for the encouragement of a liberal profession cling so pertinaciously to a system of limited numbers, which should belong only to close corporations and select vestries? Merit, not number, should be the consideration; and a Society should be proud of receiving an artist of merit, and feel honoured by the accession, instead of fancying that they only conferred the honour. If these distinctions were honorary in fact as well as in name, there would be more liberality in granting, and less manœuvring in obtaining admission; the complaints now often so loudly urged would be deprived of their weight and efficacy, and the general interests of the Arts and their professors be proportionably benefited.

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*Artists' and Amateurs' Conversazione.*—On Wednesday, the 5th of January, the third meeting of this Society was held at the Freemasons' Tavern, and was attended by an unusual number of members and visitors, including several Royal Academicians and distinguished literary characters. The tables were loaded with port-folios of original drawings, many of great merit in the different classes to which they belong, but they were far too numerous for us to notice particularly. There were also many pictures by members of the Society, but as these will, most of them, come before the public at the ensuing exhibitions, we shall not now enter upon an account of their merits, though we think it but right to name some of those who contributed to the amusements of the evening. Mr. Wood had five or six pictures, some of them portraits. Mr. Clater sent two small pictures, both effects of candlelight, and very elaborately finished. Mr. Rothwell, a

portrait of Lord Forrester, and another of a Child sleeping, both however unfinished. Messrs. Bass, Paris, Hart, Boxall, Landseer, Roberts, Wright, and Boys also contributed some of their works; and Mr. Griffiths, of Norwood, favoured the Society with a view of "a Coast Scene," by Bonnington, one of the finest of his productions. Among the Engravings, &c. we would notice the portfolios sent by the Messrs. Lewis, including some very beautiful imitations of Flaxman; and also two or three in mezzotinto, by Mr. Giller, very effective. There were several others very clever,—one of Macbeth, but by whom or by whom sent, we could not learn.

In addition to this very agreeable Society, and the "Artists' Conversazione," both of which hold their meetings at the Freemasons' Tavern,—a third *Conversazione* has been proposed to be formed, and a meeting, we understand, was held for that purpose at the London Tavern, on the 22nd of January. We hail this circumstance with sincere pleasure, believing there is abundant room, if not necessity, for what will so much benefit the Arts, by bringing together their admirers.

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*Imperial Academy of the Arts and Sciences, St. Petersburg.*—On the 2nd of November last, this Society resumed its sittings, which had previously been for some years suspended. A report was read, stating that the Emperor had presented the Institution with several copies of celebrated paintings, executed by Russian artists, together with a large collection of engravings; that he had also granted allowances to five native artists, on their return from their studies in foreign countries, of 3000 roubles per annum each, or 145*l.* sterling, and a further sum of 10,000 roubles to one of them, M. Orloffsky, for a colossal marble bust of the late Emperor Alexander. It was also stated that a variety of useful alterations had been effected, and that the members of the Academy had publicly exhibited three hundred productions in the departments of painting, sculpture, and architecture. The meeting concluded by the election of several new members.

From the munificent patronage of the Russian government, each Academician in ordinary receives a stipend of 5000 roubles per annum, which, after twenty years, is increased to 6000 roubles. The annual grants to the Academy form an item in the expenditure of the government, amounting to about 10,000*l.* sterling.

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*French Academy of Painting, at Rome.*—The King of the French has directed Horace Vernet, who had resigned his appointment as Director  
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of this Academy, to resume it until the alterations he suggests can be taken into consideration. Vernet recommends the suppression of the Academy, and an allowance to be substituted in its stead to twenty pupils, who should be allowed to select their own masters and residences in the Eternal City. By this means he judges the students would be more likely to follow the bent of their own tastes and genius, and being freed from the coercion of a particular discipline, become also freed from that mannerism which has become so decided a characteristic of the "French school." The proposition of M. Vernet is further supported by the practice of other nations who have students at Rome with regular pensions allowed, but no separate academy; and in his details he suggests plans by which a saving would be effected to the government of about 70,000 francs per annum, allowing twenty students a sum of 3000 francs each. This certainly appears a sufficiently liberal allowance for a student, and the proposition itself proves the distinguished director to possess a sound as well as a liberal view of what would be most beneficial for Art in France. M. Vernet has also recently sent several of his late works to Paris, where they have been placed in the Louvre, and will be shortly opened to the public.

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*York Cathedral Organ Screen.*—For some months past all Yorkshire has been in a state of commotion respecting the intended removal of this very beautiful and celebrated piece of Gothic architectural ornament. As the measure appears to have been resolved on,—if not by the subscribers, at least by those who have the actual power of carrying it into effect,—we shall take less notice of the proposition than it would at an earlier period have demanded. We cannot however help observing, that remembering the beautiful effect it had in its former situation, and congratulating the county on its miraculous escape from the fire which did so much havoc around it, we cannot but regret the proposition to remove it at a certain considerable expense, and with a probable danger of occasioning damage in the removal, to obtain an uncertain advantage of view; for we believe that no plans, correct or incorrect, can give any just idea of the real effect in a work of such a nature. For our part, we should be content to rest our belief here for once, in the wisdom of our forefathers, and think that those who could devise such a wonderfully beautiful piece of ornament, would be the best judges of its proper situation; nor can we forget the fate of those other cathedrals which have been subjected to alterations suggested by modern taste, and carried into effect by modern architects. Should we hereafter have occasion to believe



our present impressions and fears unfounded, we will not hesitate to acknowledge it; but, at present, without entering into the controversy, we must say that we agree with the sentiments expressed in the letter of Mr. Etty, the Royal Academician, who being, we believe, a native of the "ancient city," has shown great anxiety for the existence of one of its principal ornaments in all its integrity.

*Iconological Representations.*—During the last season the public have been gratified with an exhibition of these representations, which, though we believe now first introduced into this country, have been long familiar on the Continent and in France, where they have borne the more appropriate title of *Tableaux Vivans*. More strictly we might call them *acted pictures*, as they are representations of celebrated pictures by living persons, placed within frames in appropriate costumes and attitudes, with the light thrown on them as in the originals. At first view, seeing the beautiful disposition and richness of the drapery, and all those adjuncts which contribute so much to scenic effect on the stage, we could not help asking whether this was not an improvement upon the divine art? But a little reflection soon showed that what was gained in one respect was lost in another; for here the power of expression was not to be found, much less that holy charm of ideal beauty which the greater masters threw over their works, investing even the subjects they actually described with the innate hue of their own conceptions. The performances were ably conducted by M. Ferdinand Flor, himself we believe an artist, who represented alone several pictures, of which we might particularly notice the David after Angelico da Fiesole, and the St. John after Perugino and L. da Vinci, with others in groups, comprising more or fewer persons, assisted by other performers. The representation of each occupied from about ten to fifteen minutes, and excited much admiration. We in particular felt much indebted for an opportunity of possessing this curious mode of studying many celebrated pictures, five or six of which were by Raphael, as well as others of almost as much note, if not as much merit.

Upon reading the sheet containing the memoirs of Dawe to a mutual friend of his and the writer's, we learned an anecdote of the picture of the Negro and Buffalo, which perhaps may be excused here, as not only characteristic of the man, but an example of assiduity and devotion to his profession, which we should wish always most strongly to impress on the minds of young artists. In a conversation with Sir A. Carlisle, that eminent surgeon told Dawe that he had lately sent to Bartholomew's Hospital a negro of prodigious power and fine form, such as he had

never before seen, and the sight of whom had given him better conceptions of the beauty of Grecian sculpture than he had previously possessed. Struck with this account Dawe went to the Hospital, where he found the man had been discharged. Any other person would here have given up the pursuit, but Dawe was not to be baffled in a favourite object; he accordingly commenced a strict search through all those parts of the town where such a person was likely to be found; and at length, after much inquiry, found him on board a ship about to sail for the West Indies. Dawe, though his means at that time were not so great as they afterwards became, induced the man to go home with him, where he maintained him some time; and the Negro having, among other instances of his strength, told him of his once seizing a buffalo by the nostrils and bearing it down to the ground, Dawe was so struck by the fact as suited for the composition of a powerful picture, that he placed the man in the posture he described, and drew him in that attitude. When the picture was sent for the premium of the British Institution, several of the governors objected to it as being a portrait and not an historical picture; notwithstanding this, however, the better judgement of the majority awarded it the prize.

*Mosaic.*—We have been favoured with a sight of a splendid piece of work in this branch of art, from a picture of His late Majesty by Sir T. Lawrence, painted for the late Pope Pius VII. It is at present in the possession of Mr. Gresham, of Barnard's Inn; and we trust it will be exhibited, and afford the British public an opportunity of judging of those extraordinary works which excite so much the astonishment of our countrymen at Rome. The English generally have no idea of the scale on which modern Mosaic is sometimes executed, or the great delicacy of the execution. No painting can be finer than some parts of this specimen, which has also at the same time preserved a wonderful likeness. The execution of it, we were informed, cost the artist, Moglia, upwards of five years of labour, and he has succeeded in executing a work, than which none superior to it of the kind, we will venture to say, was ever seen in this country.

The public, we are sure, will learn with great pleasure that His Majesty has been pleased to commission Stanfield to paint two marine views of Portsmouth and Plymouth. Those who remember this very able artist's View of Mount Edgecumbe in the last Exhibition, painted for Earl Mount Edgecumbe, will look very anxiously for the completion of this royal commission, which is one as national as it is characteristic of our monarch.

At a late meeting at the Hull Mechanics' Institute, Mr. R. Davis announced, amid loud cheers, that J. V. Thompson, Esq. had given a commission to H. Briggs, A.R.A., to execute a picture for that institution, for which he had paid him 200 guineas. The subject chosen was understood to be the Death of Archimedes. We were pleased to see so many good pictures at the last Exhibition two years since at this place, which, with the Exhibitions at Newcastle, Leeds, Carlisle, Birmingham, Glasgow, Manchester, Norwich, and other places, fully prove how widely extending through the country is the taste for Art. We shall be always glad to hear of the success of such exhibitions, and will endeavour to give them such notice as we may be able to afford.

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*Life of Lord Byron, by T. Moore, Esq. Vol. 2.*—This long looked-for volume is at length published, the delay having arisen, as we are informed, from the labour expended on the engravings, and the care required in printing it, the slow process of copper-plate printing not admitting of more than fifty impressions to be struck off per day. It is a full-length portrait of Lord Byron when nineteen, represented about entering a boat, painted by G. Sanders, an artist who has here shown greater capabilities than he has obtained reputation for. The engraving is executed by W. Finden in the very first style; and we would strongly recommend our readers to purchase the work, were it but to possess so beautiful a specimen of the Art, as well as to secure early impressions.

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Mr. Hobhouse, we understand, is also about to publish *Sketches of the Life of Lord Byron*, with illustrations of Scenery in Scotland, Greece, Turkey, and other countries, from drawings by Page, Robson, and other artists. Some of the plates are already executed, and are described to be of extraordinary beauty.

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The public will feel great pleasure in learning, that under the patronage of Her Majesty, and at the request of the President and Members of the Royal Academy, we may shortly expect the publication of fac-simile engravings of the "Acts of Mercy," by the late Mr. Flaxman. The publication was suggested by Sir T. Lawrence, who also offered to superintend the work, an office now undertaken by Mr. Howard. These designs were made immediately after Mr. Flaxman's return from Italy, and have always been considered by the best judges as among the finest of his works.

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The Princess Victoria is taking lessons in drawing from Richard Westall, R.A. Her Royal Highness's talents are described to be very

extraordinary, and we are happy to be assured that in this instance no flattery is required.

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A work is in progress to be called "The Gallery of the Society of Painters in Water Colours," to consist of specimens of the exhibited works of different members of the Society, to be engraved by the most eminent men in English art, and on such a scale as it is hoped will do justice to the several artists, and be deserving the public patronage. It comes out under the sanction of the Society, and His Majesty has graciously consented to allow it to be inscribed to him.

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The Life and Works of Fuseli, by his Executor, Mr. Knowles, are nearly ready for publication, in 3 vols. 8vo. We understand that they include all his Lectures.

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The Birmingham Society of Arts have awarded Sir Robert Lawley's prize of £25 for the best specimen of Sculpture to P. Hollins, for his group of Conrad and Medora, which formed a principal object of attraction at their last exhibition.

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*Ink Lithography.*—A very clever specimen of ink lithography has been sent to us by Mr. R. Martin. It affords a very convincing proof of the capabilities of this art, and is well worthy of the inspection of those who are curious in tracing the several stages of one of the most important discoveries of modern times.

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Mr. Harding, who has been four months absent on a tour through Italy, making sketches for the ensuing volume of the Landscape Annual, has recently returned with a portfolio fraught with the rich gems of Italian scenery. His drawings are truly splendid in their effects, displaying all the refinements of art of which sketches are susceptible, and exhibiting beautiful portions of scenery in extended and near views of country and cities.

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Mr. Charles Heath, we have heard, has sold his share of the Landscape Annual to Messrs. Jennings and Chaplin, and intends to bring out a rival. We wish he would produce a Portrait Annual instead; the "Annual Biography and Obituary" requires little more than the addition of good plates to become a popular, as well as useful Annual. We live in much too practical an age to be content with nursery tales and slip-slop rhymes, and publishers will soon find this truth forced upon them, if they have not the good sense to perceive it already, and prepare for it accordingly.

*A List of the Principal Engravings published in London from January to December, 1830, inclusive; together with the Names of the Painters and Engravers.*

<i>Subject.</i>	<i>Painter.</i>	<i>Engraver.</i>
Bacchanalian Group.—	<i>G. H. Harlow.</i>	<i>W. T. Fry.</i>
Bird (The) Cage, from Boccaccio.—	<i>J. M. W. Turner.</i>	<i>J. P. Quilley.</i>
Black (The) Knight and the Clerk of Copmanhurst.—	<i>H. Fradelle.</i>	<i>W. Say.</i>
Cartoons of Raphael, Plate 6. Paul and Barnabas rejecting the Sacrifice at Lystra.—	<i>Raphael.</i>	<i>H. Holloway.</i>
Chatham, View of.—	<i>C. Stanfield.</i>	<i>J. C. Allen.</i>
Deserter (The), Companion to The "Recruit."—	<i>R. Farrier.</i>	<i>W. Fairland.</i>
Diana Vernon.—	<i>J. Wood.</i>	<i>J. Allport.</i>
Dutch Girl.—	<i>G. S. Newton.</i>	<i>G. T. Doo.</i>
English Lady.—	<i>J. Jackson, R.A.</i>	<i>S. W. Reynolds.</i>
Fall of Nineveh.—	<i>J. Martin.</i>	<i>J. Martin.</i>
Fishing Boats off Calais.—	<i>J. M. W. Turner.</i>	<i>W. Davison.</i>
French Lady.—	<i>Dubuffe.</i>	<i>G. Maile.</i>
Gentle Shepherd, Plate II.—	<i>D. Wilkie.</i>	<i>J. Stewart.</i>
Italian Girls preparing for a Festa.—	<i>P. Williams.</i>	<i>D. Lucas.</i>
Juliet.—	<i>Miss F. Corbaur.</i>	<i>W. Say.</i>
Little Savoyard.—	<i>W. Davison.</i>	<i>W. Davison.</i>
Mary Queen of Scots and Chatelar.—	<i>H. Fradelle.</i>	<i>A. Duncan.</i>
Maternal Affection.—	<i>Sir T. Lawrence.</i>	<i>W. Sharp.</i>
Napoleon musing at St. Helena.—	<i>R. B. Haydon.</i>	<i>J. E. Coombes.</i>
Poacher's Snare.—	<i>W. Kidd.</i>	<i>J. Stewart.</i>
Pointer (The).—	<i>M. T. Ward.</i>	<i>Scott and Webb.</i>

PORTRAITS.

Bloxam, Miss (Niece of the late President).—	<i>Sir T. Lawrence.</i>	<i>F. C. Lewis.</i>
Bloxam, Miss Susan (ditto).—	<i>Sir T. Lawrence.</i>	<i>F. C. Lewis.</i>
Burns, Robert.—	<i>Peter Taylor.</i>	<i>J. Horsburgh.</i>
Byron, Lord, at the age of 19.—	<i>G. Saunders.</i>	<i>W. Finden.</i>
Cambridge, Duchess of.—	<i>A. E. Chalon.</i>	<i>W. Say.</i>
Carey, Wm. D.D., Bishop of St. Asaph.—	<i>S. W. Reynolds, Jun.</i>	<i>S. W. Reynolds, Sen.</i>
Charles X., King of France (whole length).—	<i>Sir T. Lawrence.</i>	<i>C. Turner.</i>
Codrington, Vice Admiral Sir E.—	<i>Sir T. Lawrence.</i>	<i>C. Turner.</i>
Cooper, Sir Astley P., Bart.—	<i>Sir T. Lawrence.</i>	<i>S. Cousins.</i>
Croker, J. W. Esq., M.P.—	<i>Sir T. Lawrence.</i>	<i>S. Cousins.</i>
Davy, Sir Humphry.—	<i>Sir T. Lawrence.</i>	<i>R. Newton.</i>
Douglas, Marquis of, and Lady Susan Hamilton, Children of His Grace the Duke of Hamilton.—	<i>Sir T. Lawrence.</i>	<i>F. C. Lewis.</i>
Faraday, Michael.—	<i>H. W. Pickersgill.</i>	<i>S. Cousins.</i>
George (King) the Fourth.—	<i>Sir H. Raeburn.</i>	<i>T. Hodgetts.</i>
Gonsalvi, Cardinal.—	<i>Sir T. Lawrence.</i>	<i>F. C. Lewis.</i>
Grey, Earl.—	<i>Sir T. Lawrence.</i>	<i>S. Cousins.</i>
Halford, Sir Henry.—	<i>Sir T. Lawrence.</i>	<i>C. Turner.</i>
Hamond, Capt. Sir A.—	<i>Sir T. Lawrence.</i>	<i>G. H. Phillips.</i>

- | <i>Subject.</i>  | <i>Painter.</i>    | <i>Engraver.</i> |
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| Hulme, Dauntsey, Esq. of Manchester.   | J. Lonsdale.       | S. W. Reynolds.  |
| Irving, Washington.  | G. S. Newton.      | C. Turner.       |
| Kent, Duchess of.  | H. Collins.        | T. Woolnoth.     |
| Lawrence, Sir Thomas.  | Sir T. Lawrence.   | S. Cousins.      |
| Lyndoch, Lord (whole length).  | Sir T. Lawrence.   | S. W. Reynolds.  |
| Maria II., Queen of Portugal.  | W. Fowler.         | S. W. Reynolds.  |
| Metternich, Prince of.   | Sir T. Lawrence.   | S. Cousins.      |
| Mitford, Miss Russell.   | J. Lucas.          | J. Bromley.      |
| Morrison (Dr.) translator of the Bible into the Chinese Language.                | G. Chinery.        | C. Turner.       |
| Morgan, Wm. Esq., F.R.S.   | Sir T. Lawrence.   | C. Turner.       |
| Nagle, Admiral Sir E.  | W. Corden.         | W. Ward.         |
| Newcastle, Duke of (whole length).   | Sir T. Lawrence.   | C. Turner.       |
| Philpotts, Rev. Dr. (Bishop of Exeter).  | H. W. Pickersgill. | T. Hodgetts.     |
| Reichstadt, Duke of (son of Napoleon).   | Sir T. Lawrence.   | W. Bromley.      |
| Ridley, Sir M. W. Bart., M.P.  | J. Jackson, R.A.   | G. T. Doo.       |
| Rogers, Rev. Thos. of Wakefield.   | C. Schwanfelder.   | J. P. Quilley.   |
| Sadler, M. T. Esq., M.P.   | W. Robinson.       | T. Lupton.       |
| Sutton, Rev. C. Manners, D.D. (late Archbishop of Canterbury).                   | Hoppner.           | C. Turner.       |
| Victoria, Princess.  | W. Fowler.         | R. Golding.      |
| Warton, Dr. J.   | Sir H. Holland.    | F. C. Lewis.     |
| Wellington, Duke of, (whole length,) on his famous Charger, Copenhagen.          | Sir T. Lawrence.   | W. Bromley.      |
| William (King) the Fourth.   | H. Dawe.           | H. Dawe.         |
| Wollaston, Dr.   | Sir T. Lawrence.   | F. C. Lewis.     |
|  | J. Jackson, R.A.   | W. Skelton.      |
| Young, Dr. Thomas.   | Sir T. Lawrence.   | C. Turner.       |
| Portsmouth, from Spithead.—C. Stanfield.—J. C. Allen.                            |                    |                  |
| Proposal and Congratulation (a pair) newly engraved.—G. H. Harlow.—J. Thomson.   |                    |                  |
| Rat Hunting.—D. Wilkie.—J. Mitchell.   |                    |                  |
| Rebecca and Ivanhoe.—H. Fradelle.—T. Lupton.                                     |                    |                  |
| Red Rover (Scene from the).—W. Daniell.—W. Daniell.                              |                    |                  |
| Richard Cœur de Lion and Saladin at the Battle of Ascalon.—A. Cooper.—W. Giller. |                    |                  |
| Smugglers alarmed.—J. Knight.—T. Fairland.                                       |                    |                  |
| Sommeil et Reveil (a pair).—Dubuffe.—S. W. Reynolds.                             |                    |                  |
| Spaniel (The), Companion to the "Pointer."—R. R. Reinagle.—Scott and Webb.       |                    |                  |
| Thalia. (Portrait of Miss Love).—G. Clint.—T. Lupton.                            |                    |                  |
| The Tight Shoe.—H. Richter.—H. Richter and J. P. Quilley.                        |                    |                  |
| Vicar of Wakefield.—G. S. Newton.—J. Burnet.                                     |                    |                  |
| Waterloo, Field of.—J. M. W. Turner.—F. C. Lewis.                                |                    |                  |